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SCREENLAND

ICC

April

15c

June Allyson

ERNIE
PYLE'S
STORY
OF
I. JOE

MAR 15 1945

Martha O'Driscoll

in "HERE COME THE CO-EDS"

A Universal Picture



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Every Wednesday Evening — **CBS**

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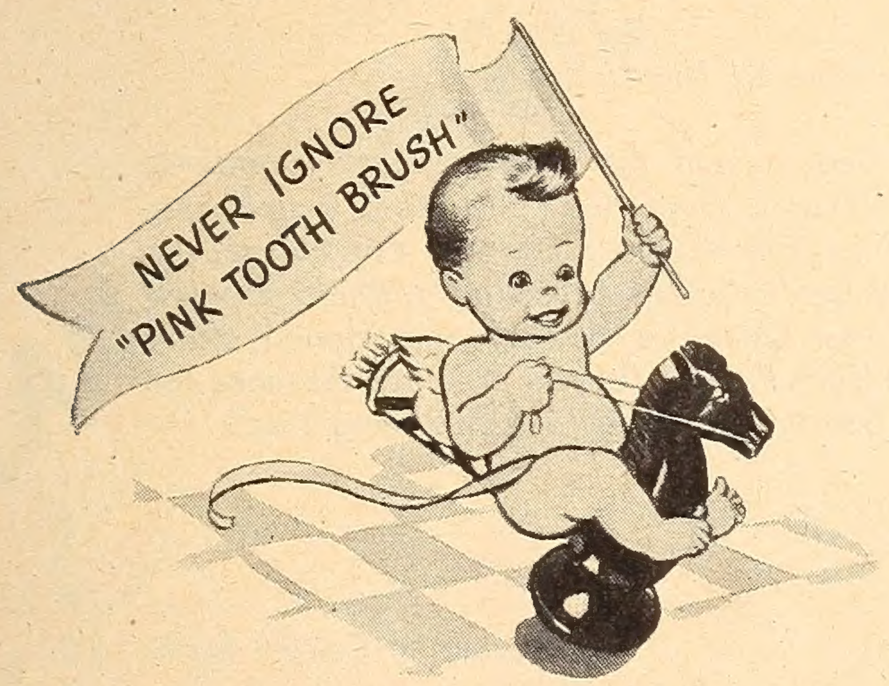


GIRL: Spinst—? Oh, now *really*. Cupid! The way things are, I'm lucky to even have a chess date with Uncle Burt. Nobody has dates *these* days! Nobody!

CUPID: Pardon, Child. But if that's true, then a lot of girls are marrying perfect strangers. People they never had dates with. Because they're getting married honey. Left and right.

GIRL: All right! All right! So I'm *not* popular. I'm not a glamor girl. Can *I* help that?

CUPID: You could smile a little more, Sugar. Even a plain girl's pretty if she's got a sparkling smile. In fact, some of my best customers—



GIRL: Sure. Yes, indeed. But it happens I haven't *got* a sparkling smile, Cupid. I brush my teeth, and all, but—

CUPID: Ever notice "pink" on your tooth brush?

GIRL: The other day I—

CUPID: And you didn't *do* anything about it? By the eternal Double-Ring Ceremony, Child! Don't you know "pink tooth brush" is a warning to see your dentist?

GIRL: You mean just because I—

CUPID: Sis, that "pink" may mean your gums are being robbed of exercise by today's soft foods. Your dentist would probably tell you that. And that's why so many dentists suggest, "the helpful stimulation of Ipana and massage."

GIRL: But my *smile*, Cupid. My smile! What about—

CUPID: This, Child: Ipana not only cleans your teeth. It is specially designed, with massage, to help your gums. Massage a little extra Ipana Tooth Paste on your gums every time you brush your teeth and you help your gums to healthier firmness. *And* healthier gums promote sounder, brighter teeth. And a smile you'll be using on somebody else beside your Uncle Burt. Get going on a lovelier smile now, Child!



Product of Bristol-Myers

For the Smile of Beauty **IPANA AND MASSAGE**

The METRO-GOLDWYN-MAYER'S LION'S ROAR

Published in this space every month



The greatest star of the screen!

Ho-hum! We've got spring fever! And a column to write!

★ ★ ★ ★

But this month we're lucky. America's most illustrious columnists are right on tap to do our job for us!

★ ★ ★ ★



Walter Winchell, for instance! Walter is the nation's No. 1 radio reporter. This is what he has to say about M-G-M's newest Technicolor hit: "NATIONAL VELVET will be hard to match all year long for the tops in entertainment!"

★ ★ ★ ★



And our very good friend, "Lolly"—Louella Parsons, the nationally known Hollywood columnist. For her money, "NATIONAL VELVET is tops in entertainment!"

★ ★ ★ ★

Then there's that distinguished duo, Bosley Crowther of the "New York Times" and Howard Barnes of the "New York Herald Tribune", who tell you they have both selected NATIONAL VELVET as "one of the ten best pictures of the year!"

★ ★ ★ ★

And that's not all! We've got *millions* of 'em! We mean those other well-qualified critics—the people who braved rain and sleet and snow (some of them standing on lines four blocks long) to smash all box-office records at Radio City Music Hall, the world's largest theatre!

★ ★ ★ ★

And just for *your* record, NATIONAL VELVET is a Metro-Goldwyn-Mayer picture in Technicolor, based on Enid Bagnold's novel. Mickey Rooney is the star, supported by Donald Crisp, Elizabeth Taylor and Anne Revere. Other

This is Elizabeth Taylor. She's definitely the star-find of the year, says every critic.



roles are portrayed by Angela Lansbury, Jackie Jenkins, and Arthur Treacher. A Clarence Brown production, the picture was directed by Clarence Brown and produced by Pandro S. Berman. Theodore Reeves and Helen Deutsch wrote the screen play.

★ ★ ★ ★

Yes, sir, we have a hit on our hands! It looks as though March will come in like a lion—as usual, an M-G-M lion!

—*Leo*

P.S.—Keep your eyes open for "Keep Your Powder Dry!" Yes, and another picture you'll want to see is "The Picture of Dorian Gray!"

SCREENLAND

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Cover Portrait of JUNE ALLYSON in MGM's "Music For Millions"

APRIL, 1945

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Three women in a man's world!



Remember "The Women", that film of the battling, wise-cracking dames? Well, here's the topper! A story of one who played around with the playboys, another who went for those dashing Army men, and a third who lived only for love, until . . .? It's an M-G-M picture: intimate, revealing and intriguing!

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A METRO-GOLDWYN-MAYER PICTURE with

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Hot FROM HOLLYWOOD

JUNE ALLYSON is positively radiant in her new mink coat. Not Dick Powell and not anyone else but little Junie bought and paid for it herself. She worked and saved for years. Showing it off at a recent Hollywood party, June was stopped cold by Bob Hope, who said: "Stand back. I want to take a good look at a mink coat that a girl paid for herself. It's *got* to look different!"

ANN SHERIDAN, who has hoped and prayed for another picture as good as "Kings Row," took a suspension when they handed her the script of "When Old New York Was Young." It was another musical, similar to "Shine On Harvest Moon." Annie felt she was entitled to a better break. The rôle was handed to Jane Wyman, who is Ann's best friend. Ann got a terrific kick out of it when Jane called up and said: "Annie, do you *mind* if I do it?"

THAT shaved head for his rôle of Ernie Pyle in "G. I. Joe" is causing Burgess Meredith no end of embarrassment. His Hollywood buddies keep sending him bottles of hair restorer and mange cure. Burgess wears a black skull cap when he goes out in public. He'd still like to know who sent him the bright red toupee.

At top, Alana has a kiss for Papa Alan Ladd when he poses for the first time with his 21-month-old-daughter. At right, Jack Benny and Bob Hope show off terpsichorean talent for Frances Langford's show at Shrine Auditorium.



When Karen grew careless *about one little matter* she practically hung on herself the "Don't Disturb" sign. Because, after men found out what her trouble was, they let her severely alone. Too bad . . . she was such a charming girl otherwise.*

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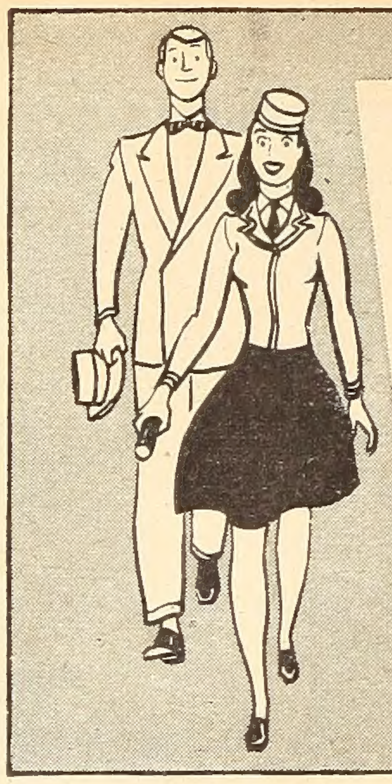
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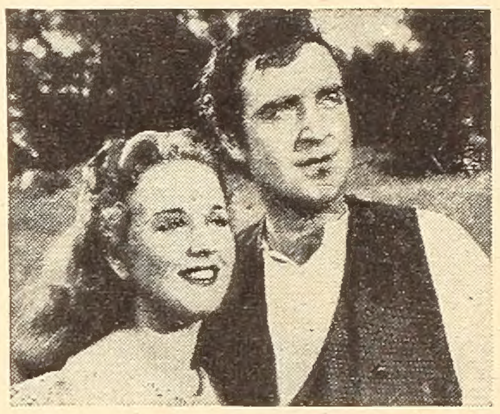
Occupation . . . . . Age . . . . .



Your guide to CURRENT FILMS

Selected By

Delight Evans



CAN'T HELP SINGING—*Universal*

In her first Technicolor film and doing all the things that her fans enjoy so much, Deanna Durbin does more than her share in boosting morale. She's gay, glamorous in costumes of 1850, and in fine voice for the melodious tunes by Jerome Kern. There's another kind of beauty that vies for honors, too. That is the splendor of the scenery right here in our own United States. In keeping with the mood of the film, the story scampers gaily after our heroine, a Senator's daughter, on a harem-scarem chase cross country to catch and marry the man of her choice. Robert Paige makes a fine hero. Leonid Kinsky and Akim Tamiroff excel as comics.



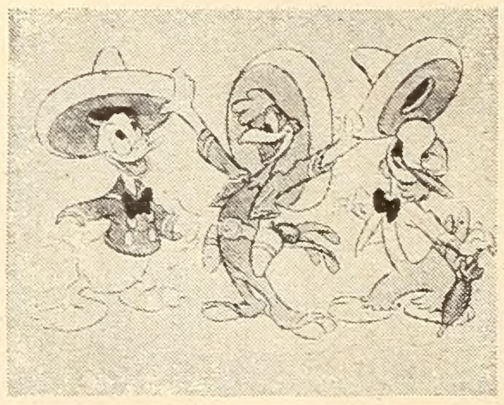
HERE COME THE WAVES—*Paramount*

There's a nice change of pace for Bing Crosby in this filmusical which, besides furnishing a grand array of new hummable songs, humorous situations, a double portion of Betty Hutton and that great big bashful Sonny Tufts, does a fair sized job of helping to recruit Waves. The story rather clouds that worthy purpose, dealing mostly with a popular crooner who finds his bobby-sock followers getting in his hair, a shy sailor who never finds any gals in *his* hair—but would like to—and a set of twins, one played by a surprisingly serious Betty Hutton, the other with her usual vigor. Bing's subtle imitation of a "certain" crooner is superb.



SUNDAY DINNER FOR A SOLDIER—*20th Century-Fox*

Warmly human with the accent on homey sentiment describes this film, telling little more than the event stated in the title. But it was not a commonplace occurrence in the lives of the *Osbornes,* living in dire poverty on a rickety houseboat. It was an occasion planned weeks in advance, giving the scripters ample opportunity to provide plenty of conflict to add to the family's suspense. They lean a little too heavily, however, on the pet hen which must not be fried at any cost. Anne Baxter and John Hodiak make a grand romantic team. Charles Winninger and Anne Revere are excellent.



THE THREE CABALLEROS—*RKO Release*

Walt Disney deserves great praise for his temerity in combining different art forms—with such success, too. In his latest half-cartoon, half-flesh-and-blood Technicolor extravaganza, he has sent his beloved and quaint characters, *Donald Duck* (who needs no introduction) *Jose Carioca,* (the parrot seen in "Saludos Amigos") and the Mexican rooster, *Panchita,* on a trip to Latin America, where they join in native dances and songs with the live artists, Aurora Miranda, Carmen Molina and Dora Luz. The Cold-Blooded Penguin and the Flying Donkey will especially charm the kiddies.



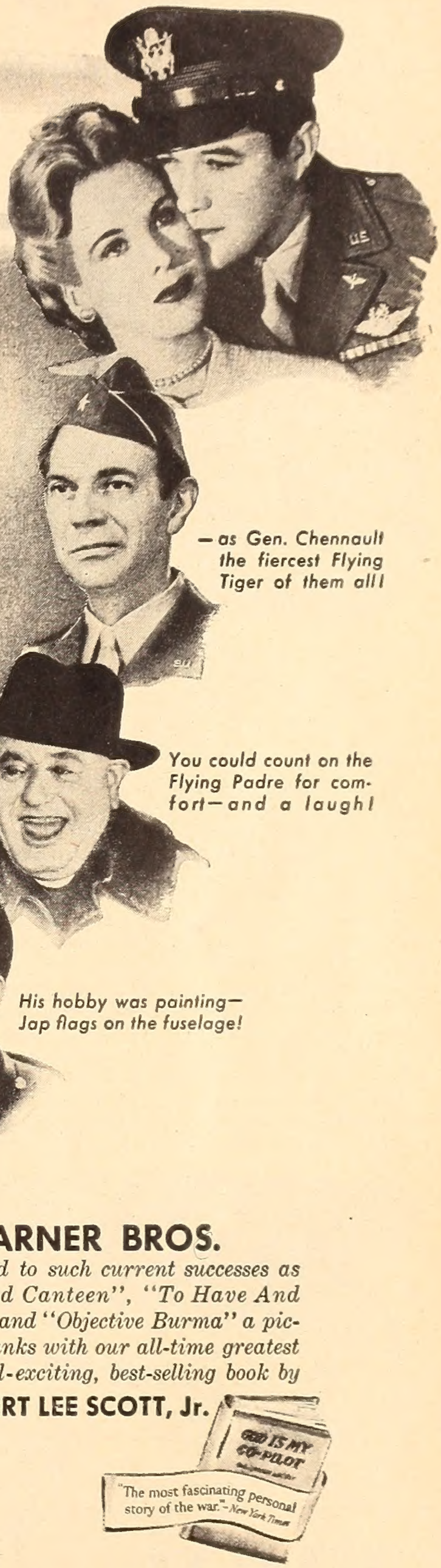
THE SUSPECT—*Universal*

Acting on the part of Charles Laughton and Ella Raines, and direction by Robert Siodmak show fine craftsmanship in this crime picture, unusual in that it depends not at all on mystery for suspense, but discloses the identity of the murderer as soon as he commits the crimes. The murderer, too, is not the usual dyed-in-the-wool villain, but a mild-mannered London tobacconist whose fine ideals are blasphemed by an insanely shrewish wife who delights in torturing him. Even the detective shows unusual wisdom in bringing in the criminal of his own free will. Outstanding in the cast are Henry Daniels, Rosalind Ivan and Stanley C. Ridges.

TO THRILL YOU AND THRILL YOU AND THRILL YOU

and make your heart glad!

A man searches the skies ... *and finds faith!* Faith in a woman's love, and the laughter of children—in the steel-spitting guns of a shark-jawed P-40—in the Comrade-in-Arms who flew beside him through fear and flak into high adventure!



—as Gen. Chennault the fiercest Flying Tiger of them all!

You could count on the Flying Padre for comfort—and a laugh!

His hobby was painting—Jap flags on the fuselage!

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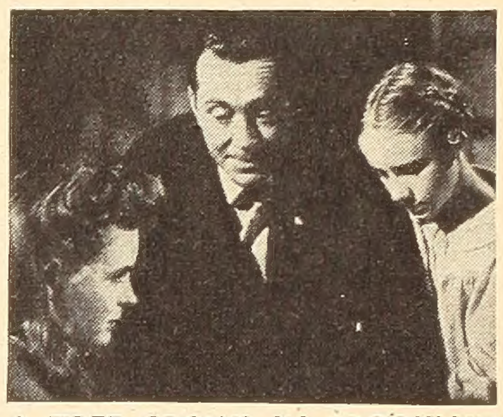
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WHEN WE WIN . . .
You Can Buy the Things You Want
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WAR BONDS



OBJECTIVE BURMA—*Warners*

And now, the paratroopers! About time Hollywood has worked its way around to picturing the exploits of these gallant men, and fortunately Warner Bros.' drama is a stirring salute to their indomitable courage and self-sacrifice. Not for the squeamish is this story of a band of hard-bitten Americans who are assigned to a mission to be dropped behind the Japanese lines, in Burma, there to destroy an enemy radar station. When only eleven return, they report "Mission accomplished" — familiar words from American soldiers in this war. An all-male cast is headed by Errol Flynn as the Captain — Flynn's finest performance, with no trace of stellar swagger which has marred his portrayals in the past — and including such splendid troupers as James Brown, George Tobias, Henry Hull, William Prince.



A TREE GROWS IN BROOKLYN —*20th Century-Fox*

Francie, with her girlish romanticizing in the midst of dire poverty; *Johnny,* her alcoholically "sick" father with a lilting cheery tune on his lips; *Katie,* her plodding hard-working mother, who once had a song in her heart too; *Neeley,* her brother, who is just plain boy—these are the characters from Betty Smith's novel who will show you that life can be happy, even in a squalid tenement. Never have rôles been more faithfully performed than these by Peggy Ann Garner, James Dunn, Dorothy McGuire, Ted Donaldson, and Joan Blondell, a perfect *Aunt Sissy.* But they will make you very sad in their quest for happiness. Don't miss this one.



THEY SHALL HAVE FAITH—*Monogram*

In this picture, scripters Neil Rau and George Sayre have provided Gale Storm with plenty of highly dramatic moments which she handles surprisingly well. They also give her time out for a couple of songs, and dances in which she charms. The story dealing with a new method of treating paralysis, may or may not be successful. But we can say that faith and hope, as registered by the heroine when she becomes the victim of infantile paralysis, are two good things to hang onto. Cast including Conrad Nagel, Johnny Mack Brown, Sir Aubrey Smith, Johnny Downs, Mary Boland and Frank Craven turns in very fine performances.



I'LL BE SEEING YOU—*Selznick-UA*

Triumph for all concerned is this deeply moving drama of the rehabilitation of the returned soldier, with powerful appeal to every American with a man in the service. First producing job of screen writer Dore Schary, under the supervision of David O Selznick, this picture packs a powerful wallop from first scene to last, as it tells the story of a double furlough—the battle-fatigued soldier on leave from an Army hospital, the girl given a brief Christmas holiday from prison for good behavior. How they face up to their problems and meet them with honesty and courage provides the most stirringly human drama to be found on today's screens. Joseph Cotten gives a superbly honest performance as the soldier. Ginger Rogers, Shirley Temple, Tom Tully and Spring Byington round out the perfect cast.



TONIGHT AND EVERY NIGHT—*Columbia*

Something strangely different in screen musicals, this big Technicolor production unreels rather laboriously against the background of London during the first blitz, with a theaterful of talented performers carrying on in the great tradition of the show world, let the bombs fall where they may. Rita Hayworth as an American girl who wins the hearts of British audiences and of one handsome RAF pilot in particular is as gorgeous as ever, though her material this time lacks the sparkle of former musicals. Marc Platt, dancing newcomer from Broadway, scores strongly in his first number. Big-name cast includes Lee Bowman, Janet Blair, new eyeful Adele Jergens.

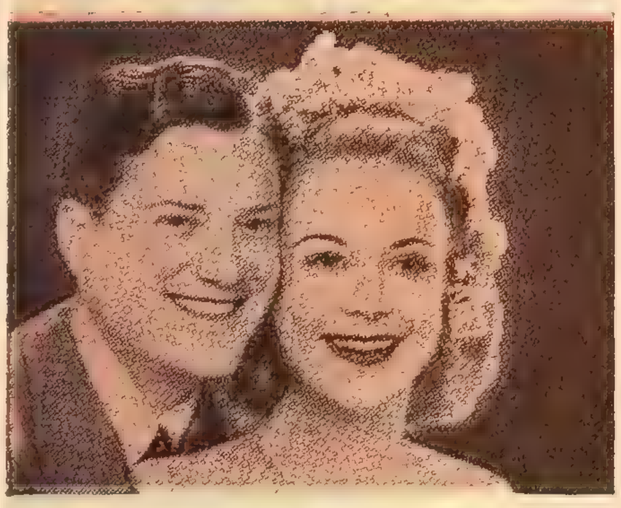


COLONEL BLIMP—*United Artists Release*

This English film painstakingly follows the career of *Clive Candy* from a gallant young soldier of the Boer War to a crotchety old Colonel who finds "aboveboard" tactics outmoded in today's war. Robert Livesey does an admirable job of this rôle, very neatly adding suspense and interest. Deborah Kerr gives fine performances in three rôles —an English governess in Berlin who helps trap a German anti-British propagandist, a World War I nurse who becomes the colonel's wife, and as *Johnny* who drives his car when he organizes the Home Guard. Anton Walbrook is splendid as an Uhlan officer and the colonel's lifelong friend.









SHE SKATES . . . More glitteringly glorious than ever, the world's greatest skater takes you out of this world with her unbelievable ice-delights.

and

SHE DANCES . . . Yes, for the first time, you see Sonja whirling through the thrilling excitements of dances as scintillating as her skating.

and

SHE ROMANCES . . . In this heart-lifting love story, you discover a Sonja more exciting, more heart-warming than ever, as a girl who battles for the man she loves.

and

For the First Time in
TECHNICOLOR!



SONJA HENIE in "It's a Pleasure!"

with

MICHAEL O'SHEA

MARIE McDONALD · BILL JOHNSON

GUS SCHILLING · IRIS ADRIAN · CHERYL WALKER · PEGGY O'NEILL · ARTHUR LOFT

screenplay by LYNN STARLING and ELLIOT PAUL

PRODUCED BY — DIRECTED BY

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An International Picture Released through RKO-RADIO PICTURES, INC.

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"HAPPY MEDIUM" LAXATIVE

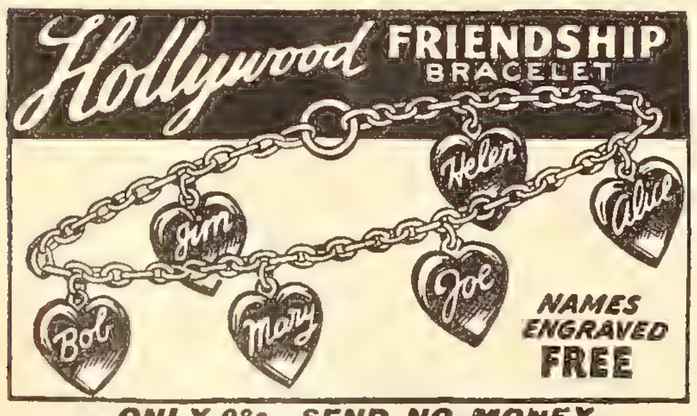
Ex-Lax gives you a thorough action. But Ex-Lax is gentle, too! It works easily and effectively at the same time! And remember, Ex-Lax *tastes good*—just like fine chocolate! It's as good for women and children as it is for the men-folks. 10c and 25c.

IF YOU NEED A LAXATIVE WHEN YOU HAVE A COLD—

Don't dose yourself with harsh, upsetting purgatives. Take Ex-Lax! It's thoroughly effective, but kind and gentle.

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EX-LAX The Original Chocolated Laxative



ONLY 98c—SEND NO MONEY

Link your friends together with this everlasting symbol of love and friendship. Latest rage of Broadway and Hollywood. You'll cherish these lovely heart memos of friends, sweethearts and loved ones. Graceful, beautifully hand finished, highly polished heart charms—6 tiny images of delight that capture the heart as well as the imagination. Exquisitely HAND ENGRAVED with any 6 names you desire.

Wear 10 days on MONEY BACK GUARANTEE.

Send name and address. Pay postman only 98c plus postage and 20% Federal tax, or mail $1.20 and we pay postage and tax. Supply is limited. so write today.

International Diamond Co., 2251 Calumet Ave., Dept. 991, Chicago 16, Ill.



Helpful Hints

All of those random thoughts you have about pictures and players are helpful hints to the men who make your movies. So write them down while they're still fresh in your mind and send them to Fans' Forum. Monthly awards for the best letters published: $10.00, $5.00 and five $1.00 prizes, all payable in War Savings Stamps. Closing date is the 25th of the month.

Please address your letters to Fans' Forum, SCREENLAND, 205 East 42nd St., New York 17, N. Y.

FIRST PRIZE WINNER
$10.00

A long time ago when I was still in the States firmly ensconced in the warmth of a USO, I wrote a letter to your wonderful magazine describing how much I liked the picture "Random Harvest." Since then I have seen nothing in the way of movies to warrant my writing you another letter. But only a few months ago my buddies and I saw something on the screen which aided largely in winning a major victory over our hated enemies, the Nazis.

My infantry company was poised in a bivouac area only twenty-four hours before what was to be the most concentrated of all attacks against the Jerries. Our CO, a rabid believer in providing good entertainment, made it possible for the entire company to see a movie. The name of the movie was "Two Girls And A Sailor" and, believe me, gentlemen, none of us will ever forget it. Even to try to describe how the boys reacted while this picture went on would be futile. The boys should have been tense, especially on this warm spring night before the big attack, and they would have been just that, had it not been for the great entertainment provided by Harry James, Jimmy Durante, Gracie Allen and Lena Horne, to mention a few.

What made the proverbial "lump in the throat" appear was the rôle played by little June Allyson. She came right to us that night and encouraged each and every one of us present. We could hear her saying in her soft, sweet voice, "Everything is going to be all right, boys." I don't have to mention that little June has been installed as the sweetheart of our company, because to us she proved to be the incentive which spurred our boys relentlessly on through mountains and mud. The boys were actually hoping that, instead of carrying a few days' rations, they could carry a dehydrated version of little June.

SGT. ANTHONY M. CHIECO,
c/o Postmaster, New York, N. Y.

SECOND PRIZE WINNER
$5.00

The other day I was talking to a young married woman and she told me something which I think you and the readers should know. She told me that her soldier-husband one day went to a golf tournament where Bob Hope was appearing and where purchase of a war bond was admission. Servicemen were admitted free, and feeling sort of depressed and lonely he decided to go. His low mood soon passed, for he saw Bob Hope and what followed made him a happy G.I. Just for the "heck of it" he walked up to Bob and began talking to him. Naturally, he expected a polite "hello" and "good-by," but received the surprise of his life when Bob began talking to him as though he were an old friend. The soldier told his wife that he thinks Bob is "one of the greatest guys that ever lived," and that the best and happiest time he's had since joining the service was his talk with Bob. The fact that he treated him like an old friend is one thing that he will never forget. A few friendly words from a big star made him feel happy and important. If more stars were like Bob how much easier and happier it would be for the boys. Hats off to "one of the greatest guys that ever lived," in a soldier's own words.

BERNICE O. MATTSON,
Weymouth 88, Mass.

"Frankly, this was written for lazy people —who *want* to get slim —who *don't* like to exercise —who *do* like to eat!"



Lose 10 Pounds in 10 Days, Yet Enjoy Glowing Health, 3 Delicious Meals a Day—No Exercise or Drugs!

HERE at last is the pleasant, sensible, scientific way to REDUCE. To see those unattractive bulges of fat "smooth out" and disappear as if by magic, at the rate of a pound a day. To enjoy the frankly admiring glances that a slim figure always attracts. This slenderizing miracle can be accomplished quickly, safely, comfortably—whether you are a man or woman, young or old. And, best of all—

WITHOUT starving yourself! (You'll eat three delicious, satisfying meals a day, including a big breakfast.)

WITHOUT the drudgery of exercise! (You can be as lazy as you please.)

WITHOUT drugs, pills, or compounds! (They can definitely hurt your health and appearance.)

WITHOUT steam baths or massage! (So *often* they don't work—and they are usually terribly expensive.)

How then? *By simply knowing certain newly-discovered scientific secrets of food-selection!*

It's Easy—Once You Know THIS Fact!

"Oh, of course," you may reply, "it's just a matter of calories." But IS it? Suppose you had to choose between a large glass of orange juice and half a sirloin steak? You would probably reach for the orange juice. Actually, *the steak would give you 15 times as many precious ENERGY* calories. Yet the total *number* of calories in each is roughly the same!

So you see, it ISN'T "just a matter of calories." It's the KIND of calories that makes the big difference!

Calories, Yes—But Which KIND?

Some foods are high in *fat*-producing calories. Others are high in *energy*-producing calories. Science has discovered that if you eat the first kind of foods, your body produces LESS ENERGY and MORE FAT. But if you eat the second kind, your body produces MORE ENERGY and LESS FAT!

This simple scientific secret explains why most ordinary "dieting" fails . . . and why *"The New Way To Eat and Get Slim"* (as explained by Donald G. Cooley in his new book) produces such amazing results.

How Much Do You WANT to Lose?

You get a "10-DAY MIRACLE DIET," by which you lose a pound a day for ten days; a diet for losing 10 pounds a month; and a "stay-slim" diet, so when you *reach* alluring slenderness, you can *stay* there. You don't have to stick to each day's menus either: Substitution Table gives you dozens of other meats and foods you may eat instead. These diets give you a slimmer figure, and also (for definite scientific reasons) greater health and beauty! Skin becomes smoother, clearer . . . your hair softer, more lustrous . . . you have more pep, "ginger," zest for living! Partial Contents on this page can only suggest a FEW of the *many* ways this book goes about improving your figure, health, appearance.

What This Book is Doing for Others

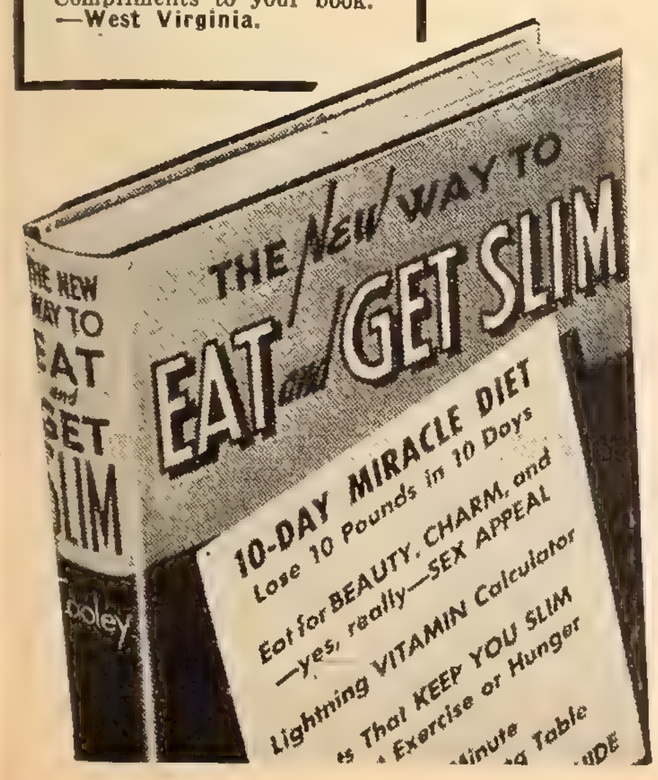
"Lost the specified 10 lbs. in 10 days. Feel better than in years."—**Wisconsin.**

"My sister is very short, weighed 196. Was so thrilled to be losing weight, would even get up in the night to weigh herself. Now weighs 120, is healthier, happier."—**Michigan.**

"Kindly forward me the book. Have a friend who lost 34 lbs., is now ever so much better in health, appearance."—**California.**

"Most sensible way to reduce I have seen yet. I'm a registered nurse and can fully appreciate sensibility of this means."—**Massachusetts.**

"Lost 35 lbs. in 41 days. Compliments to your book."—**West Virginia.**



PARTIAL CONTENTS
Showing HOW This Book Takes Off the Pounds and the Bulges

I. THE SURE WAY TO REDUCE

The "Lazy Way" to Lose Weight. How you can reduce quickly and safely—no exercise, no hunger pangs, no drugs, girdles or gadgets.

How Much Do You Want to Reduce—How Fast? Your choice of diets that reduce you rapidly or gradually, as you wish.

Exercise Is a Practical Joker. Why exercise alone is a poor way to reduce.

No Drugs, No Sweat, No Charge. Why you can ignore costly sweat baths, reducing drugs, dangerous fasting, etc.

Counting Calories Isn't Enough. "Galloping calories" that slim you faster.

II. WHY YOU DON'T GET SLIM

Coffee, Tea, Cocoa, Milk, Water, Soft Drinks. How beverages affect weight control—with some surprises!

Cocktail Calories. The strange role of alcohol in building fat.

III. YOU CRACK DOWN ON CALORIES

How Proteins Help You Get Slim. Reducing without hunger or sacrificing vitality.

The Simple Arithmetic of Reducing. Easy way to set your calorie quota whether you're a housewife, war plant worker, stenographer, etc.

10-Day Miracle Diet. Safe, easy way to lose a pound a day for 10 days. Daily menus.

Heartier Diets. 3 daily diets for losing 10 pounds a month. How to substitute other foods you like better. 2 "STAY Slim" diets.

The Fastest SAFE Slimming Program. Diet safeguards that make speedy weight reduction safe.

Two-Minute Calorie-Counting Table. At-a-glance chart showing kinds of calories in 26 meat dishes, 4 kinds of milk, 13 fish, 10 cheese and egg servings, 41 vegetables, 29 fruits, 19 breads, cereals, 16 pies, pastries, 17 fats, sugars, syrups, 7 nuts, 11 soups, 18 "little things", 15 beverages.

Eat as Often as You Want. Exploding the no-food-between-meals myth and the nothing-but-coffee-for-breakfast error.

IV. YOU COUNT YOUR VITAMINS THE EASY WAY

You Needn't Pay Extra for Vitamins. How to get all you need from foods alone.

Your Daily Vitamin Needs. Complete table showing units of A, B1, C, G, D needed for Adults, Adolescents, Children, Infants, Pregnant Women.

Lightning Vitamin Calculator. Vitamin units in 78 common foods in handy chart.

Cook Them Kindly. 9 simple rules to preserve vitamins in preparing foods.

V. EAT FOR BEAUTY, CHARM AND—YES, REALLY—SEX APPEAL

No Pep, No Joy, No Friends. Is this you? How you can remedy it—at the dinner table!

Gray Hair, Baldness and the Diet. What science has learned about diet effects on hair.

Skin You Love to Touch. How Vitamin A and other elements promote clear, beautiful skin.

Teeth You Love to Brush. Food for healthy teeth.

Diet Cure for Constipation. "Scare" warnings vs. truth.

VI. EATING FOR "OOMPH"

Food and Glamour. Relation of what you eat to personal appearance, vitality, sex appeal.

Anemia Wins No Love Prizes. Red-blooded "romance" minerals: how to get them.

Examine It 5 Days FREE

It costs only a stamp to examine this book FREE. No money need be sent now. *"The New Way to Eat and Get Slim"* (*in a plain wrapper*) will be sent with the understanding that you may keep it 5 days. If, even in that short time, you are NOT convinced it offers you the quick, safe, lazy-way to reduce—return it without obligation. Otherwise, keep it for only $2.00, plus few cents postage.

A body that is slim, healthy, and *alive* will win admiration the rest of your life. Take the first step toward lovely, alluring slenderness *now*. Mail Free Examination Coupon at once. WILFRED FUNK, Inc., Dept. R-204, 354 Fourth Avenue, New York 10, N. Y.

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354 Fourth Ave., New York 10, N. Y.

Please send me—*in a plain wrapper*—*"The New Way to Eat and Get Slim" for 5 days' FREE EXAMINATION.* If I keep the book I will send you $2.00 plus actual postage. Otherwise I will return it without further obligation.

Name.....
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City.....Zone No. (If any).....State.....

☐ Check here if enclosing $2 WITH this coupon, and WE will pay the postage. The same 5-day return privilege, for full refund, applies.

FIVE PRIZE WINNERS
$1.00 Each

For years I have chosen to look back on Bette Davis' portrayal of the doomed girl in "Dark Victory" as perfection. Nothing had been able to make a deeper impression. I had seen no acting that equalled it.

Then a few months ago, while seeing Ingrid Bergman in "Gaslight," I realized that here was as fine a job of acting as that I had so long cherished as perfect. I admitted Miss Bergman readily into my realm of perfection. Then I sat back expecting to wait another six or eight years.

I must admit that I was startled out of my theater seat to discover that Loretta Young was not to be outdone. Her rôle of the debutante, stricken deaf, in "And Now Tomorrow" should rate her all the praise an actress can receive. Her mannerisms, sensitivity and attitude were completely typical of a deaf person.

It is interesting to note that in each of these instances the actress found herself in a situation which she had never personally faced and possibly never would. In Miss Davis' case, she was facing blindness and death. In Miss Bergman's case she believed herself to be going mad. In Miss Young's case she was deaf. It should not be difficult for an actress to enact an emotion she has felt—love, hate, anger, fright or sympathy; but to Miss Davis, Miss Bergman and Miss Young should go boundless praise for making a reality rather than a performance out of these rôles.

HARRIET ANTHONY,
Oklahoma City 7, Okla.

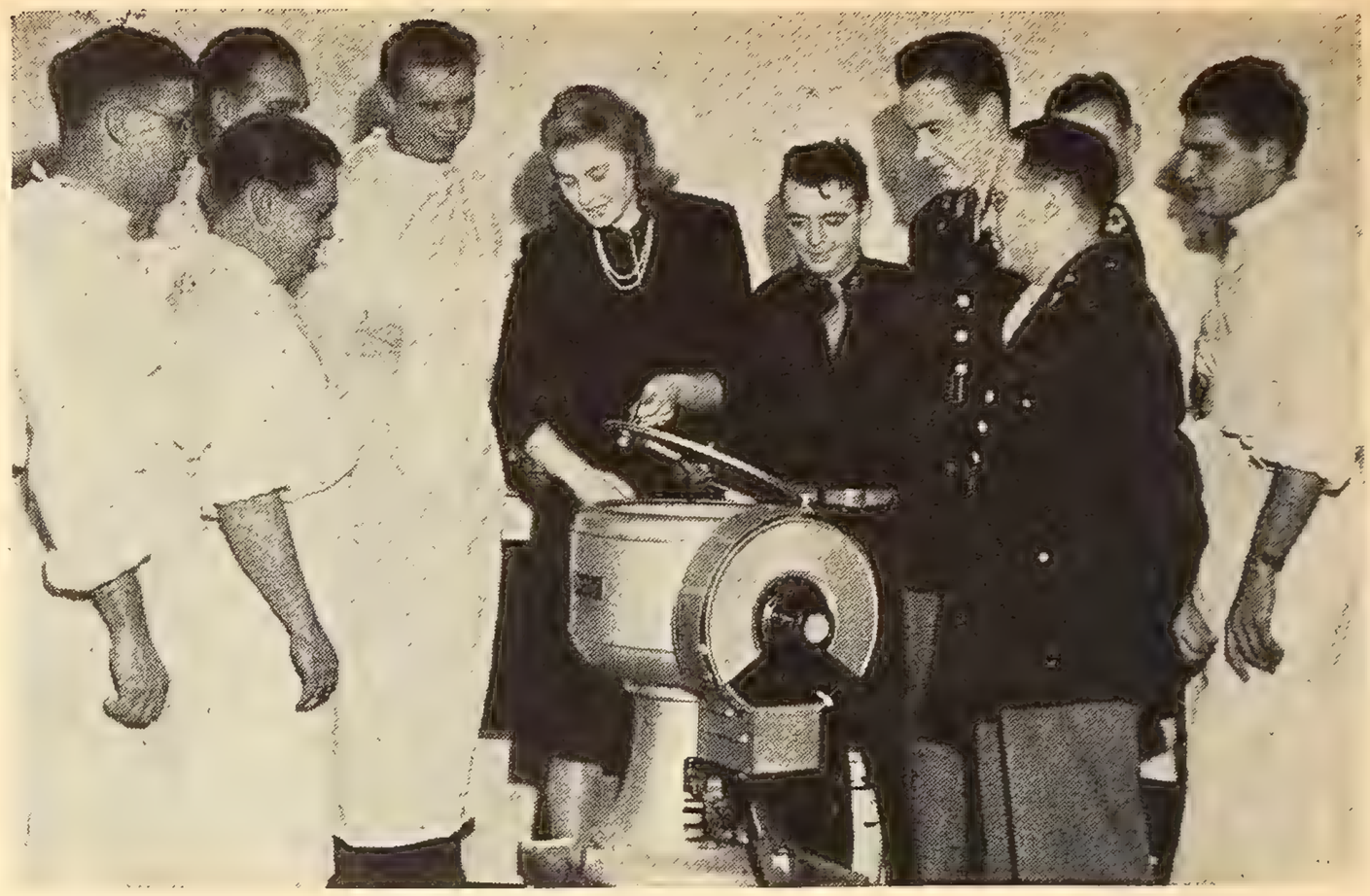
For the last few years I have carefully avoided seeing any picture in which Linda Darnell was starred. By accident a few weeks ago I saw her in "Summer Storm." I received the shock of my life. Not only was Miss Darnell the most beautiful creature I had ever seen on the screen, she could act. I sat through the picture twice.

Since then I have seen "Sweet And Lowdown." In this picture she was, of course, very good but her full talents were not used. She is much better in drama. I'm looking forward to seeing more of her in a better rôle.

GAIL T. LIPSCHULTZ, Philadelphia 3, Pa.

The article, "What Movies Have Done For Youth," by Miss Shirley Temple, published in your February issue of SCREENLAND, prompted me to write this letter.

I truly believe that this article is one of the best, if not *the* best you have ever published. Shirley has told your readers just exactly what I would have liked to tell them. Most teen-agers today could very well be called adult thinkers. Possibly this was brought about by the fact that the war has affected our age group just about as much as it has any other, taking our most constant companions, older brothers and sisters. But, I think that the teen-agers had an earlier and, figuratively, a more descriptive teacher



Ingrid Bergman officiates at dedication of the new "Whole Blood" laboratory for the Red Cross in Los Angeles. The American Red Cross also emphasizes the urgent need for nurses to qualify immediately for military service.

irresistible lips are

Dearly Beloved



There's lure for him
in the rich smouldering tone of
IRRESISTIBLE FUCHSIA PLUM...
in the velvety s-m-o-o-t-h-n-e-s-s
of your lips kept irresistible with
IRRESISTIBLE LIPSTICK. WHIP-TEXT
to be creamy-soft,
non-drying, longer-lasting.
Matching rouge and powder.





10c–25c SIZES
NEW SWIVEL CASE

The bride-to-be wears

Irresistible fuchsia plum *Lipstick*

WHIP-TEXT TO STAY ON LONGER...S-M-O-O-T-H-E-R! A TOUCH OF IRRESISTIBLE PERFUME ASSURES GLAMOUR

—the motion picture industry. It has taught us to think deeply and plan for the future and I think it will be one of our greatest inspirations to reach the high standards of living which we have set for ourselves, with the help of understanding parents.

Please accept my thanks to the movie industry for all it has taught me, to Shirley Temple for putting those teachings into words, and to your SCREENLAND for publishing such fine articles.

ROBERTA ELLIS, Centralia, Ill.

The Bing Crosby-Bob Hope combine and rib-fest is really one of national interest Young, middle-aged and old trek to their varied "Roads"; radio shows and personal appearances of these heckling heroes are always over-attended, speaking in a sense of capacity. Both of these gentlemen are very glib of tongue and it "pleasures" to hear their slippery sayings. Bing and Bob are certainly doing a marvelous job in the entertainment of service people—a creditable record these turbulent days. Easy to enjoy, probably aptly describes the entertainment with which they delight. A pleasurable pair, may they travel many more "Roads" together.

PVT. THOMAS GALLAGHER,
Camp Atterbury, Ind.

In civilian life my occupation was that of theater projectionist and manager and now since being inducted I am assistant manager of the Post Theater here. So I think that I have seen my share of pictures, and until now I have never said anything about them.

The best thing that has come out of Hollywood in the last two years is "Thirty Seconds Over Tokyo." I think Van Johnson certainly deserves a lot of credit and he gets it. There was a girl who, if she doesn't deserve stardom, no one ever will, as she added more to that picture than anyone could. I say Phyllis Thaxter with all her beauty and talent is destined to be one of our really big stars in the near future.

Why a company comes out with a picture as good as "Two Girls And A Sailor" and builds up a star like Gloria DeHaven only to turn around and put her into a part like the one she drew in "The Thin Man Goes Home" is more than I can see.

I say make more musicals with beautiful girls like Marilyn Maxwell in good parts with plenty of songs.

CPL. ED. DOTY, C.A.A.F., Charleston, S. C.



The National Foundation for Infantile Paralysis is always one of our worthiest causes. Margaret O'Brien is shown here giving the matter her serious consideration in recent "March of Dimes."

P-s-t, Sally—Hold that Rumba!

Time out for 30 seconds—to keep you from dancing your charm away!



Away with you—before underarm odor has a chance to spoil your fun! What good would sweet music be if your dancing partner gave you the cold shoulder—and everyone but *you* knew the reason why?



Mum to the rescue! And not too late even though you're dressed. Isn't it well worth 30 seconds to guard your after-bath freshness with Mum? No risk *now* of underarm odor to come!

On with the dance—you're near and you're dear to the one you love! And you're taking no chances with happiness like *that.* Not while there's Mum to keep you sweet and dainty—to win you encores the whole evening long!

MUM'S QUICK—Only 30 seconds to use Mum. Even *after* you're dressed, even when you're busy, you still have time for Mum.

MUM'S SAFE—Won't irritate skin. Won't harm fabrics, says American Institute of Laundering.

MUM'S CERTAIN—Mum works instantly. Keeps you bath-fresh for a whole day or evening. Get Mum today. • • •

For Sanitary Napkins—*Mum is so gentle, safe, dependable that thousands of women use it this way, too.*



Product of Bristol-Myers

MUM

TAKES THE ODOR OUT OF PERSPIRATION

Plain soap 'n' water brings the bloom to youthful looks

By Josephine Felts

OUR DESIRE to start people early on the right paths to beauty is so great that we've spent lots and lots of time investigating the hows and whys of teen-age good looks. To us, the younger stars in Hollywood represent all that's pretty and charming in teen-agers. And we're also very sure that they are on the way to becoming beautiful young women!

As everyone knows, many of these girls have grown up in the movies. You may say, "Of course, they are lovely. Who wouldn't be with all the attention that has been given them?" Actually, though, the secret of the young movie generation's loveliness is a very simple one. The answer they give to questions on the best beauty care for girls of their own age is the same as that we get from experts everywhere. It is: Wash, wash, and wash again, with plenty of soap and water. Scrub your face at least twice every day. Shampoo your hair every week. Take daily soapy baths. Keep your nails immaculate. In other words, no matter what a variety of beauty tricks you may learn while growing up, soap and water cleansing is your basic good looks formula!

And when we give you a little picture of what happens to the skin—and to the whole body as well—during growing years, you'll understand why the soap and water prescription is so important. The years between twelve and twenty are critical ones in the lifetime beauty cycle. Very rapid growth is going on; internal glands are changing at a hurried rate; appetites and energy are great; emotions and ideas flare up quickly. Each of these states effects our skin and hair. When one realizes this, doesn't it stand to reason that the body, inside and out, must be properly fed, rested, exercised and *cleansed?*

In this article, naturally, we're only going to give you tips on that outside cleanliness which brings blooming loveliness and which helps prevent those teen-age skin complaints which occasionally occur. Of course, it's up to you, girls and boys, to control your appetites for cokes, chocolates and rich sweets; to see that your elimination is good; to devote some time each day to outdoor exercise; and to spend sufficient time sleeping instead of fooling 'round at night. (Incidentally, our up-and-coming actresses, to keep pretty for their movie rôles, must observe this kind of health care.)

Now let's see the magic that can be wrought with our good old soap and water treatments. We'll start with face washing. Although one might think that everyone knows how to wash her face, it's good to be reminded of the best procedure. With warm water and a soft cloth—or a little complexion brush, if you have one—scrub the face with a bland, pure soap. 'Round and 'round with a rotary motion. The scrubbing makes your skin glands perk up, opens the pores and gives the soap a chance to clear away all impurities which might lead to blemishes. Remove all the suds with more warm water. Then try a second warm rinsing, and finish up with several dousings of

(*Please turn to page 82*)

At sixteen, America's own beloved Shirley Temple radiates adolescent beauty. Shirley appears in David O. Selznick's "I'll Be Seeing You."



For exquisite daintiness a new safeguard

Now Kotex contains a deodorant

It's locked in . . . so it can't shake out



NOW you get this new protection for your charm, your daintiness—at no extra cost to you.

A deodorant is locked inside each Kotex sanitary napkin to help keep you fresh, lovely, confident. The deodorant can't shake out, because it is processed right into each pad—not merely dusted on!

There are *so many* important reasons why you should always insist on Kotex:

(1) *Patented, flat tapered ends* of Kotex mean no bulges, no revealing lines.

(2) You get lasting comfort, because Kotex is made to *stay soft while wearing.*

(3) The special *four-ply* safety center gives you extra hours of protection, prevents roping and twisting.

(4) Only Kotex has three sizes—Regular, Junior and Super Kotex—for different women, different days.

(5) And now this extra safeguard—the new deodorant in every Kotex napkin.

No wonder most women simply won't be satisfied with any other brand!



More women choose KOTEX*

than all other sanitary napkins put together

*T. M. Reg. U. S. Pat. Off.

A PICTURE WITH A HEART AS *Big* AS TODAY'S GOLDEN WEST!



Heed the call to adventure great and thrilling! All the sweep and power of "My Friend Flicka"...more rousing . . . more compelling!

THUNDERHEAD

SON OF FLICKA

in Technicolor!

with

RODDY McDOWALL
PRESTON FOSTER RITA JOHNSON

A 20th CENTURY-FOX PICTURE

Directed by LOUIS KING • Produced by ROBERT BASSLER

Screen Play by Dwight Cummins & Dorothy Yost • Based on the Novel by Mary O'Hara

The Editor's Page









At the Ashford General Hospital in West Virginia, Esther Williams sang, swam, clowned for the men. Above, she is autographing the cast of a smilingly appreciative veteran.



Visiting overseas veterans at the Army's Newton D. Baker General Hospital, West Va., Esther talks with Cpl. Clyde Plummer, above, and Pfc. Harry R. Sanders, top of page.

AN OPEN LETTER TO ESTHER WILLIAMS

DEAR ESTHER:

When you walked into that smart restaurant on your first trip to New York, looking so handsome and healthy, bubbling over with good humor and high spirits, with supposedly jaded Manhattanites buzzing, "Look, Esther Williams!" and you loving it all, I thought, now here's a gay girl, and a nice girl, but strictly on the giddy side. Never a thought in her head. Doesn't she know there's a war on?

Yes, Esther, you know, I found that out. And you know a lot of other things, too—important things; real things that are too big to talk much about, you only feel them. And you do feel them, I know that now; what's more, you are doing something about them. And I beg your pardon, Esther, for thinking that nothing is going on in that handsome head of yours except visions of your next scene with Van Johnson (at that, I suppose a girl should be forgiven for getting a little giddy being co-starred with Van Johnson two times in a row).

What you're doing is something not all of us can do. In fact, there's no one else, movie stars included, who can do what you're doing. On your recent tour of veterans' hospitals you not only talked with the boys, ate with them and sang for them—other girls have done all that; but you swam with them and danced with them. Now some of those boys you danced and swam with had felt sort of strange about ever swimming or dancing again. It takes time to get used to walking on new legs, and as for swimming—but they did fine, you told me, once they had taken that first plunge; and they kept at it. Perhaps because you kidded them along casually instead of commiserating; surely because you treated them exactly as if they were still the same boys they were before there ever was a war. The rest of us can learn a lot from you, Esther Williams, when it comes to welcoming those boys back home.

Delight Evans

Ernie Pyle visi
Hollywood to lo
in on filming
"Story Of G
Joe," based on
columns, and
meet Burgess
edith who port
Pyle in the pic

ERNIE PYLE'S STORY OF G. I. JOE



Exclusive!



Here's the actual Ernie, above left, and the movie version (Burgess Meredith) as they met in Hollywood studio.



Columnist and comedian. Bop Hope dropped in to say hello to Ernie on the set. They first met in Sicily a year ago.



Startling resemblance! Ernie Pyle strongly approved selection of Meredith to impersonate him on the screen.

By Alyce Canfield



Photo by John Engstead

Brilliant young reporter, Alyce Canfield, at right, secured our scoop interview with Ernie Pyle, only interview granted by the great war correspondent while in Hollywood.

ERNIE PYLE, hero of G.I.'s everywhere, is in Hollywood. But not for long. Before you read this, he will be in the Pacific area and writing for the 12,255,000 readers of his daily newspaper column the down-to-earth story of what our fighting soldiers think, say, feel, and believe. Home on a so-called "rest" after 29 months overseas, Ernie had little time to rest. He spent a few weeks at his home in Albuquerque, New Mexico, but for much of the time he was in New York and Washington on official business. In Our Town, he made just a brief stop.

He was here to look in on Lester Cowan's picture, "Story Of G.I. Joe." This is the picturization of Pyle's Pulitzer prize column as collected in his books, "Here Is Your War" and "Brave Men." If the film retains not only the simplicity of Ernie Pyle, himself, but of the story his books tell, Lester Cowan will find on his hands the greatest picture of World War II.

I had only to talk with Ernie Pyle a few minutes before I realized that he came here to speak for Joe, G.I. Joe, the "little" man of this conflict. "Yes, I have a message," he told me soberly, "and I hope the film gets it across. If the picture is good, it will present the utter misery and nobility of the infantry to the American public, who, for the most part, are not fully conscious of what a price is being paid for their security, prosperity and serenity.

"I want the film to present the true story of the men who are getting killed, the honest picture. And I want it to pound the fact home that the infantry boys are the ones who are carrying the war. Make no mistake about that. They get the least pay, the most hardships, the least recognition, the biggest casualties, the hardest, dirtiest fighting.

"I think Burgess Meredith is going to be wonderful, and that he will give strength and authenticity to the picture. He is a great actor, and he would have been my personal choice for the part of 'Ernie Pyle,' if I had been choosing. It's uncanny to see a personification of yourself on the screen, to see what other people feel are your identifying gestures and mannerisms. I saw some of the rushes, and it's amazing how much he looks and talks like I do. He'll be good, and I hope the picture will be. It's too soon to tell. Yesterday I saw one and a half hours of rushes. But because I'm a neophyte at the business, I couldn't tell how it's going. You know how rushes are—all chopped up, a scene here and a scene there, no continuity.

"The best encouragement I've had is that G.I.'s I've seen on the sets in Hollywood keep telling me it's going to be a good picture. When it's shown them, *they'll* know if it's their story or just commercialized flag-waving. That's why I hope it will be honest and sincere.

"Of course, I didn't have anything to do with the film version. The picture can't follow the books because the books are just my column. They have no plot. A story had to be formulated. But all through the film are incidents out of the books. The one scene I hope will turn out well, because it's my favorite, is where the beloved company commander, Captain Waskow, is killed, and his body is brought down the mountain on a mule. The men say goodbye to their dead captain. It can be effective if they do it right.

"You see, on the front lines, the men are very close to the officers. There is almost no distinction between the two. The red tape and Army etiquette are forgotten because they are all in the same boat together. They are all hungry, wet, afraid and courageous. They live together and they die together.

"I hope the picture will wake a few people up. Over here, we differ in our reaction to the war. We're too far away. If you're actually in the war zone, you know what war is and what it means. It's nothing you can put your finger on, but it's there. In America, you can tell by the attitude of the people that they just don't know what it's like. It's not their fault. You can't know unless you've been through it.

"Some boys come back and say (*Please turn to page* 95)

George AND THE GIRLS



Gloria De Haven's heart belongs to hubby John Payne, but her trouper's admiration goes out to Sanders. Fellow thespians respect his smooth technique, ironical humor. That goes for June Allyson (right, with George) also.





Myrna Loy greets George when he comes MGM to make "The Picture Of Dorian Gra At left, Sanders, all made up for his *Lord He* rôle, studies his script studded with the Os Wilde witticisms he delivers in the part. Typ of Sanders: reclining even when he's worki

You femmes in the audience aren't the only Sanders fans. Hollywood girls like him, too





2 SAILORS and a GIRL



"Anchors Aweigh," gay and tuneful new Technicolor comedy, stars Kathryn Grayson, Frank Sinatra, and Gene Kelly—The Two Voices and The Feet. Story concerns two Navy heroes who help a Hollywood extra girl along the road toward stardom, with plenty of songs, fun, and dances on the way. It's Gene Kelly's final film for the duration. Gene's a real sailor now.

Kodachrome by Ted Weisbarth, MGM

Hollywood MUST FIGHT BACK

By Sarai Da



She looks sweet and demure here, doesn't she? But wait until you read her blast at Hollywood's attackers!







Says courageous actress Day: "We can take it—but what I would like to know is, why should we have to take it?" In this sizzling article, the star blazes away at the unjust attacks on Hollywood, and offers a rather daring solution

EVERYONE is quick to take a rap at the movie actor in his swank Hollywood home. Sure, we have our faults; we're just like other people; we do a lot of things that are wrong; but make up a chart of our rights and our wrongs and you'll see that we're not such bad people after all.

A few months ago, Joe E. Brown, Ann Sheridan, Paulette Goddard, William Gargan and a lot of our other overseas entertainers received a wonderful compensation for risking their lives and bringing entertainment to the boys. They were criticized by an Army newspaper in India for "wanting to go home too soon." That came as a big laugh to Hollywood, because we knew better. But to the thousands of people outside of Hollywood—those readers who had no way of knowing whether these things were true or false—it was a serious matter. Paulette Goddard went where no entertainer had gone before. She was the first woman to go over "the Hump" from Burma into China. She put on shows in the midst of the jungle in pouring rain. She missed three days of her tour because she was ordered to bed by an Army doctor. For that reason, she was criticized.

Naturally our scandals and divorces are played up. That's news. It's too bad that Joe E. Brown isn't news. He lost a son in this war, and yet he has done one of the greatest jobs of entertaining the boys that has ever been known. He was married long before I was born, and he's still a happily married man—and to the same wife, too.

No one ever plays up the happy marriages of the Cecil B. DeMilles, the Gary Coopers, the Ray Millands, Joel and Frances McCrea, Claudette Colbert and Dr. Joel Pressman, Irene Dunne and Dr. Francis Griffin, the Lou Costellos and the Bud Abbotts, the Eddie Cantors, Bob Hopes, the Don Ameches, Paul Henreids, Bob Burns' and hundreds more. No, no one ever features those marriages. No one ever features them because they're happy, and happily married couples don't make news.

We don't read much about the numerous charities that are constantly supported by Hollywood. Joan Crawford won't talk about the room she has kept in the Hollywood Hospital for years for people who can't afford hospitalization. The nation is not too aware that Hollywood always goes over its quota for the War Bond Drives, the Community Chest, the War Chest.

Fights, divorces and scandal that come out of Hollywood are played up big all over the country, yet the fine accomplishments of Hollywood are usually relegated to a place next to the obituary columns. Hollywood can do a thousand constructive deeds during the course of a year which rate only passing comment, yet when someone gets into a nightclub brawl, the event brings forth the comment from the public and the press alike, "Huh, that's Hollywood."

I can readily understand that Mr. "Wolf's" amours may be of more interest to the public than the job that the motion picture industry has done in furthering the war effort, yet I fly into a rage when I have to sit down and explain to people that the motion picture industry is the only industry that gives away free the priceless commodity which it has to sell.

On her recent rapid tour of a number of Southern cities on behalf of the national Red Cross Drive for funds, Laraine Day dropped in on wounded veterans of the Pacific battle areas in the recreation hall of the Army's great new Kenny General Hospital in Memphis, Tenn. Photos above are typical of her visits with the soldier boys.



In MGM's "Keep Your Powder Dry," Laraine plays a member of the WAC. Here, she gets a few pointers on the real thing.

I don't argue that our war industries have done a magnificent job, yet the individual plant owners and the workers have derived and are deriving substantial profit from their efforts. Do Jack Benny, Bob Hope, Frances Langford, Paulette Goddard or Gary Cooper derive any profit when they risk their lives to bring entertainment to G.I.'s all over the world? Not only do they risk their lives by going into combat areas in New Guinea, Guadalcanal, France, Italy and Africa, but every one of them has undergone high personal expenses on these trips. Their only compensation, their only profit is that they are helping to win the war the best way they know. Few people realize that every Hollywood personality derives his main source of income

(*Please turn to page* 62)

Veronica MEETS HER MATCH

Her happy marriage to Director Andre De Toth has changed the little Lake girl from a rebellious youngster into a radiant woman



In her first exclusive interview since her marriage, Veronica tells Elizabeth Wilson the real story of her romance.



Above and right, "Ronnie" with her new husband, brilliant director De Toth. Below, in Paramount's "Bring On The Girls."



VERONICA LAKE simply radiates happiness these days. You get sort of a warm glow just being near her. She is so sweet and thoughtful and gracious—well really, butter wouldn't melt in that child's mouth. 'Twas not always thus with our Veronica, indeed 'twasn't.

This time last year Veronica's friends were pretty provoked with Veronica. Her one idea evidently was to toss over a million dollar career as quickly and as effectively as possible. Somewhere along the way she seemed to have lost all her ambition to be an actress—and when a person who has talent deliberately throws away talent in an industry which isn't particularly loaded with talent—why, that person should have her face slapped, good and hard. Veronica, according to studio sources, was getting to be a bigger production holder-upper than fogs on a seacoast location. If she had a nine o'clock call she would often arrive on the set at ten. If the company was told to take an hour off for lunch Veronica invariably took two.

The studio pouted, and Veronica pouted right back. And when it came to name calling it was a photo finish.

Well, of course it doesn't take a ten-bucks-a-visit psychiatrist to figure out what was wrong with Veronica. She was terribly unhappy. One disappointment had piled up on top of another until, not being an Atlas, she was practically near the breaking point.

And then it happened. Veronica fell in love. When her friends heard she had fallen in love they shuddered, and were afraid to look. Movie stars have a way of falling in love foolishly. Don't ask me why. They just do. But not Veronica. She had the good sense to fall in love with Andre De Toth, a director, and one of the nicest guys in Hollywood. And ever since then there has been a decided change in the Lake girl. My goodness, yes. Paramount up and gave her a ten thousand dollar bonus at the completion of her last picture. They said no star who ever faced a camera on that lot had ever been more considerate and co-

(*Please turn to page 73*)

By Elizabeth Wilson



No Other Shampoo

leaves your hair so lustrous, yet so easy to manage!

Only Drene with Hair Conditioner reveals up to 33% more lustre than soap . . . yet leaves hair so easy to arrange so alluringly smooth!

Want all your hair-dos to look more glamorous? Then be a "Drene Girl!" Always use Drene Shampoo with Hair Conditioner. No other shampoo . . . not a soap in the world . . . can make your hair look so lovely!

Reveals far more lustre than any cake soap or liquid soap shampoo. For Drene never leaves any dulling film, as all soaps do, to rob your hair of its lustrous beauty! Drene reveals up to 33% more lustre than any kind of soap.

Leaves hair so manageable! Now that the new, improved Drene contains a wonderful hair conditioner, it leaves hair far silkier, smoother, easier to manage . . . right after shampooing!

Removes every bit of dandruff the very first time you use it! So insist on Drene with Hair Conditioner . . . or ask your beauty shop to use it!



Learn about Hair-dos

FROM THE GIRLS WHO KNOW!

LISA FONSSAGRIVES . . . glamorous New York fashion model, Cover Girl and "Drene Girl" . . . shows you (above) her lovely new evening hair-do for Spring! The adorable hair-do gadget is just wired ribbon, bent into shape, then covered with flowers. Your milliner can do it! The shining smoothness of Lisa's hair is due to Drene Shampoo with Hair Conditioner, which she always uses. No other shampoo leaves hair so lustrous, yet so easy to manage!



BRAIDS ARE VERY SMART this Spring! Notice the tricky little gadget of gayly colored ribbon-bows, which Lisa wears to go with the Mexican neckline of her embroidered blouse! And remember, no other shampoo except Drene with Hair Conditioner leaves hair so lustrous, yet so easy to manage!



MAKE A DATE WITH *Glamour*

Tonight . . . don't put it off . . . shampoo your hair the new glamour way! Get the combination of beauty benefits found only in Drene Shampoo with Hair Conditioner! ✔ *Extra lustre* . . . up to 33% more than with soap or soap shampoos! ✔ *Manageable hair* . . . easy to comb into smooth shining neatness! ✔ *Complete removal of dandruff!* Ask for Drene with Hair Conditioner!



LISA ADORES HAIR-DO GADGETS! But says, "Make sure that they, and your hair-do, too, match the mood of your clothes!" Every hair in place is her first rule for a smart hair-do. And, says Lisa, "for shining-smooth, manageable hair there's no shampoo like Drene with Hair Conditioner!"



Drene Shampoo

Guaranteed by Good Housekeeping

WITH HAIR CONDITIONER

Product of Procter & Gamble





Roddy ADOPTS A NIECE

A letter from the McDowall lad to Maureen O'Hara's baby daughter



DEAR BRONWEN:

I've appointed myself your uncle. Your mother is my first love. From the day I walked on the set of "How Green Was My Valley" and met *Angharad,* my sister in the picture, she has been my first love. Not just Maureen O'Hara, the actress, but Mrs. Will Price, the woman, as well.

You're too young for me to take you to the circus and fill you with hot-dogs, soda-pops and merry-go-round rides as an uncle does. You're only a few months old as I write this. But this letter is written for some tomorrow when you'll wonder about these days. I want to tell you about your mother.

Let me tell you, my dear, she leads a double life! And that's not gossip, it's the truth. As actress Maureen O'Hara, she's one of the most beautiful women in the world. One of the accepted rights of a great beauty is to be waited upon, to be given everything, to live as a magnet attracting much and giving little. But your mother is also Mrs. Will Price, who was Maureen Fitzsimons before her marriage. Maureen Fitzsimons was born Irish—Free Irish at that. About as stubbornly independent as any people on earth, so my history books tell me. Your mother affirms this too. Your mother would no more compromise with her sense of right and wrong than she'd cut off an arm. No person is so important he isn't apt to get the fiery lash of her tongue if he offends her sense of right. You always know where you stand in her opinion, no matter who you are. Her likes and dislikes are definite.

You're in for a lot of training, Bronwen. One evening I dropped in to find your mother, her sleeves rolled up, doing a pile of laundry. To my surprised exclamation, she replied, "Well, it has to be done. I've advertised for help. No competent person answered at the wages I can afford. So I'm doing it myself. I can, you know!"

Your grandmother believes a girl should know how to be a good homemaker—to sew, cook, clean, wash, iron and do all the other things a woman may find herself called upon to do. "Mother always said," Maureen continued in explanation, "if you marry a rich man, you can manage servants better. If you marry a poor man, you'll know how to do the work yourself."

Your mother wouldn't pay a black market price for a servant, but if she were to break down today it would be for a gardener. Because that's what your daddy particularly likes—his garden. Since he's an officer in the United States Marine Corps, he can't look after it himself nowadays. Your mother, therefore, will stretch a point to see that his garden is kept as he likes it.

But don't think for a minute any gardener can fool her. She knows which

(*Please turn to page 77*)



Roddy, "appointed uncle" of Maureen's baby, pens a letter to his new niece. Bronwen Fitzsimons Price's first family photograph, above.



ddy drops in at RKO to visit Maureen O'Hara on set of "The Spanish Main," for which Maureen is costume—her first film since Bronwen's birth.



seup of cute Bronwen and her beautiful movie mama is from Maureen's own family album. Be-. Roddy in his new film for Fox, "Thunderhead."



new Film-Finish Powder

Smoother new texture...lovelier shades for that flawless film-star "finish"

It's star dust magic . . . this new Woodbury Film-Finish Powder! Made to give your skin the same enchantment...*every day*...stars like the lovely De Haven have on the screen!

New five-way blending creates *stay-fresh shades*, smoother *new texture* that *clings*, hides lines and blemishes, never clogs, cakes, nor turns pasty. Choose from 8 film-star shades *now!*



GLORIA DE HAVEN now appearing in "BETWEEN TWO WOMEN", a Metro-Goldwyn-Mayer picture. Woodbury NATURAL adds flower-petal fairness to a pink-and-white skin like Gloria's.



YOUR MATCHED MAKE-UP $1. Now with your $1 box of Woodbury Powder, you also get *your* shades of matching lipstick and rouge. No change in the box; all Woodbury Powder is the new "Film-Finish."

Also boxes of Woodbury Powder 25¢ and 10¢, plus tax

Woodbury Film Finish Powder



Photo by
Clarence S. Bull,
MGM

Sure, the Army has changed Red Skelton. You'll read just how, in this exclusive story. But there's that same old grin

By
Jack Holland

The Army and RED SKELTON

WHEN the news first leaked out that Red Skelton was 1-A and vulnerable, there were a few eyebrows raised. Could the Army take such a chance by welcoming into their ranks the wonderfully-wacky Red? Could discipline be maintained in the face of such complete and utter abandon? Well, the Army only smiled and said something like, "Wait and see—."

All is serene now. Red recently returned to town for his first furlough. The Army is still efficient and effective. And Red isn't much the worse for wear. Red, in fact, is just about the same, at first glance. Then it's evident that he has mellowed, become more serious in many ways. From all reports—not according to Red—he has proved a model soldier. He's more than doing a job.

Red and I were talking about his Army career at his apartment during his furlough. He looked a bit heavier and he was ruggedly tan. When I walked in, he was sitting out on the porch with his fiancée, Georgia, working on an oil painting, of all things. This, incidentally, isn't the result of his Army training. Red has always liked to dabble in art, but since joining up, he hasn't had much time for it.





Sad sack! Here's Red as a typical G.I. Joe. Camp life has proven no novelty to Skelton; before donning khaki he was one of Hollywood's most tireless camp entertainers, making more than 600 appearances at military posts.



"My sole claim to fame at Camp Roberts where I have been stationed," Red explained, "is that I am known as the guy who double-timed to a tree faster and oftener than any other soldier in the outfit. The rugged individualists who make up the Army know what double-timing to a tree means, but to the uninitiated, it's a form of discipline. Whenever a guy doesn't do exactly the right thing, he has to run to a tree several hundred yards away. Sort of hide and go seek with a punch. Sounds kinda silly, I guess, but take it from a fellow who has embraced more trees than he cares to think about, it's an effective way to get us to behave. You know, there's something about his running back and forth several times a day that gets a little monotonous.

"I seemed to have made all the mistakes in the book. For example, one day we were having maneuvers. We were simulating a battle. I was standing innocently out in the open field when suddenly a Lieutenant barked at me, 'Skelton, you're going to be shot!' I thought, 'What have I done now to bring about capital punishment?' Quickly I yelled back, 'Why?' 'Because we're simulating that the enemy is on that hill,' the officer roared, 'and you're in perfect range.' Well, not to be topped in a gag, I said, 'Oh? Well, I'm simulating I'm behind a rock.' A few minutes later, the Lieutenant had me on my way to a tree again.

"Then there was the time when another guy and I were to dig a trench. Not just a little ditch—but a seven-foot one. It had to be that big so we would be concealed, and we were both over six feet. 'Get that trench dug in 45 minutes,' the officer in charge said. 'The enemy is near, so hurry.' Well, we looked around. We couldn't see any enemy. So we decided to take our time. The job seemed too much, anyway. Too much digging, we thought, for an enemy we couldn't even locate. But to do something, we started to dig, and when the time was up we had a three-foot trench dug. And then we saw the Lieutenant coming. Somehow feeling that we'd be getting together with those trees again, if we didn't think fast, we hurriedly began camouflaging the trench to make it look deeper than it was. When the officer came closer, we got down on our knees and crawled around so it would look as though we had dug the full seven feet.

"The Lieutenant came over, saw only our grinning pusses peeping up behind the trench. Then he turned to the rest of the fellows and said, 'See men, these men have shown that it can be done.' Then, beaming at us, he said, 'Good work, boys.' But he was an officer who believed in a thorough inspection. He started to go all around our three-foot trench. And there we were blissfully smiling and crawling bravely around like mad on our knees. "Yep, you guessed it. We double-timed to a tree for quite a while after that.

"This business finally got so annoying that whenever I knew I was in for it, I'd just say, 'Point to the tree and I'll start running.'"

One of the hardest things for Red to get used to was the Army's lack of consideration of his need for sleep. Up at

(*Please turn to page* 66)





Private Red Skelton poses with fellow soldiers at Camp Roberts. As a G.I. Joe, Skelton is studying field artillery, but the Army has put no dent in his humor. Before lights out, he entertains with vaudeville routines; has appeared in two camp musicals since his induction, and is staging a revue using all-Army talent.

JUNE HAVER

The sweetie pie who first attracted your attention in "Home in Indiana," then won your heart in "Irish Eyes Are Smiling," will soon be seen opposite Fred MacMurray in "Where Do We Go From Here?"

Kodachrome by Frank Powolny, 20th Century-Fox

Here they are, the Haver family: Eve, June, Mrs. Maria Hanson Haver, who addresses her daughter on this page, and Dorothy.



a cute blonde Indian for a number in her musical, "Where Do We Go From Here?"



MOM'S GIRL

An open letter to June Haver from her mother



Her studio, 20th Century-Fox, reports many requests for Haver pin-ups, with this pose a favorite.

DEAREST JUNIE:

The time has come for me to write you a note, clarifying some of my past parental edicts, and starting us off with a fine feeling of complete understanding. I'm doing this because I think your public career is now well-launched. More than that, the foundations of your character have solidified. I'm sure of your blossoming wisdom; I'm reasonably certain that you are growing into the kind of woman I have always wanted you to be.

So, with a happy sigh, may I point back along the road we have come, taking a mother's pouter-pigeon pride in the decisions we made? Some of those decisions weren't popular with you at the time they were handed down. That's why I want to justify them to you at this time.

You were always an active youngster, June. You were small for your years, so you were always judged to be younger than you were. Strangers used to stop me on the street, attracted by your diminutive but dynamic personality, and ask your age. They always ended these extemporaneous conversations by exclaiming, "Well, that child should certainly be in Hollywood. If she isn't motion picture material, I never saw daylight."

The first time I heard that, I simply smiled as any mother would. The hundredth time I heard it, I realized that I had a decision to make that would have a bearing upon your entire future. I suppose there are hundreds of decisions made by parents each day that have a direct bearing on their child's future, but usually it isn't easy to see the direct line from ruling to result.

Well, my dear, I postponed the day

(*Please turn to page* 68)

HOLLYWOOD'S NEW

Blackguards and eccentrics are his meat in movies, but at home Zachary Scott is just part of a happy family circle

By Joan Michaels

ANY similarity between Zachary Scott and any other Hollywood actor is strictly myopic, and if you see any, you ought to run—not walk—to the nearest occulist! Zachary Scott is as individual as a front door key, as rugged as a gridiron hero, and as charming as an Indian flutist piping to his favorite snake. He is tall and well put-together. As the novelists say, he's well-knit. He has a grin full of shapely white teeth and eyes like a Beagle. His eyelashes shouldn't happen to a glamor gal.

Just to show you the kind of guy the screen has on its hands, Scott, in his first rôle—the title part in Warners' "The Mask Of Dimitrios"—played the deepest-dyed villain on record. Yet this smooth arch-criminal had ladies all over the land swooning spectacularly in the aisles of their local movie houses.

If this sort of thing keeps up, Zach will find himself inevitably tagged as a romantic rogue, and will spend the rest of his flicker days alternately stealing kisses off the heroine and making lethal swipes at the hero. Whatever he does, this one small voice of the people predicts he'll have every femme in every audience rooting on his team—black as its record may be.

This idea pleases young Mr. Scott no little, it being his firm opinion that the only interesting people in the worlds of history and fiction are either blackguards or eccentrics. His fondest hope, and one that Bette Davis entirely approved the day he discussed it with her on his initial visit to the studio, is to immortalize these types on the screen.

"I think," said Miss D. with her usual enthusiasm, "that you have something there! Exotic or sensational characters are always more interesting than nice, normal people. I think that's why I've always loved to play 'gutty girls.'" And if there is a male counterpart of "gutty girls," maybe something like "bruiser boys" or "lovable louses," they're what Zachary Scott hopes to make his specialty.

Born in Austin, Texas, back in 1914—February 21st, to be exact—Zachary had no idea of the sinister path he was destined to cut through the Hollywood scene.

"My father, Dr. Z. T. Scott," Zach recalls, "harbored the fond hope that I would become a lawyer. Mother, true to maternal tradition, wanted me to follow in Dad's footsteps and become a great surgeon. But when I finally announced my intention of going on the stage, the family gave me its collective blessing and voiced its hope that whatever job I tackled, I should become the best in that particular field."

So that he could become the best in his field, Zach, first nibbled by the acting bug in Austin Junior High, pursued dramatic studies there, in senior high school, and at the University of Texas. Not satisfied with the "book learning" variety of dramatics, Zachary crammed his personal effects into a beat-up satchel and headed for England, which boasts the famous and traditionally impressive Royal Academy of Dramatic Arts.

Before he left college he met someone who stimulated him even further in the direction of the drama: attractive, intelligent, vital Elaine Anderson, who also carried the thespianic torch. Zach, a little later, was to carry a torch—the more familiar kind—for her.

In New Orleans, Scott signed as cabin boy on a cotton boat plying her trade between that southern city and Hull, England. But before our boy had swabbed too many decks, the friendly fates blew up a storm that swung the ship off her course and had her steaming right up the Thames itself, to unload at the East India Docks. Zach paused only long enough to lick the hand of his guardian angel gratefully before he disembarked, still wearing his salty dungarees and sweat shirt.

In England to bone up on dramatics, Zach found himself sidetracked when he met and fell in love with the English cockneys. For several weeks he haunted their haunts. He rode with them on lorries, mingled with them around the public buildings. He even became familiar with the basement of St.-Martin's-in-the-Field Church where the down-and-outers swapped their gutter garnerings—cigarette butts and the like—for sandwiches and tea.

"I love those cockneys," Zach says sincerely. "I think they're the real people of England. I was around them so long I began to talk like a 'native,' and when the cockney got mixed up with my Texas drawl the results were more than a little frightening.

"You know what," he announced, looking up through those fantastic eyelashes, "someday I'm going to write a book about the cockneys. The real ones. Not those comic servants we see on the screen, but the *honest* picture of them."

Whether he ever does or not is another question. He is going to have so little time for writing or anything else, if studio heads have their way. They al-



With daughter, Waverly, and wife former Elaine Anderson who was ant stage manager of "Oklah Zach poses for family-album po



Zach finds a pleasing companic well as active participant in spo the person of daughter Waverly, giving papa a token of her affe



Since his first movie rôle in "Mas Dimitrios," movie fans have "disc ered" Zach and kept him busy ansv ing their letters during his spare ti

'TOP, LOOK AND SIGH MAN



Take a good look, girls! But if you swoon, you'll miss seeing a fine talent on the screen in Warner Bros. pictures. They've big plans for him.

ready have a stack of scripts earmarked for him that will keep him on the go for the next several years.

By the time he had made the acquaintance of his Soho friends, Zach's appointment with the Royal Academy was long overdue, and he skipped across England to Bath where the historic Citizen House School of that city was holding an annual summer festival of plays guided by London's finest stage directors.

Foregoing elegance for the atmosphere he loves, he rented a small room above a pub, directly across the street from the school. Luck dogged Scott's heels, and the first person he met in Bath was a secretary to one of the heads of the school, and the person who made possible his first professional part.

"Her name," Zach tells you, "is Ann Morgan. And she is the person who did more to change my life than anyone I've ever known. A wonderful woman. She encouraged me and advised me. She introduced me to the real family side of England. And she got me my first break in the theater. Elaine and I still correspond with her.

"Gerard Neville," Zach continues, "was then in Bath. He was Britain's outstanding impresario of the provinces. Ann arranged an 'accidental' meeting in an outdoor tea shop in the botanical gardens. Neville and I spent an interesting time together, just getting acquainted. The premeditated accident was a heaven-sent inspiration, because the next morning he phoned and offered me the juvenile lead in his play 'The Outsider.' As I recall, I screamed my acceptance into the phone before he had finished asking me."

In just six days (some sort of record) Zach was "up" in his part and making

(*Please turn to page* 91)



Scene still of Zachary Scott and Betty Field, co-starring in "Hold Autumn In Your Hand," released through United Artists.


SONNY SINGS
"I'm Gonna Hate Myself in the Morning"
and "Egyptian Ella"
It's an eyeful in
TECHNICOLOR...
and a FORTUNE in FUN!
PARAMOUNT'S
"Bring on the Girls"
AND BRING ON THE BEAUTIES!
BRING ON
Marjorie Reynolds dancing and singing again, as she did in "Holiday Inn."
BRING ON
Veronica Lake sizzling cigarette girl who makes the boys light up!
starring
VERONICA LAKE
SONNY TUFTS
EDDIE BRACKEN
MARJORIE REYNOLDS
with
Johnny Coy • Peter Whitney
Alan Mowbray • Porter Hall
Spike Jones and His Orchestra
Directed by
Sidney Lanfield
BRING ON THE MUSIC with Spike Jones and his City Slickers still trying to find Chlo-ee?
BRING ON THE DANCING who trips the light of nimble Johnny Coy fantastic fantastically!



WHAT A GUY!

We mean that Guy named Madison. With but a moment's appearanceonthescreen, he captured movie fans' fancy

Underneath that Coast Guard uniform he is wearing now, is a torso even a Hercules might envy. A former lineman for the telephone company, his one ambition was to become a commercial fisherman. But if David O. Selznick, who spotted him at a radio broadcast and put him under contract, has anything to do with it, he will undoubtedly become a movie star after the war is over.



Guy's first and only screen appearance to date: as the friendly young sailor with Robert Walker and Jennifer Jones in "Since You Went Away."

1945

Paris Reborn sponsors new

Cutex Shades

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AT EASE

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SCHIAPARELLI Interprets *Cutex Honor Bright*

That famous Paris dressmaker—the ingenious Schiaparelli—catches the heart-stirring mood of Cutex Honor Bright with her "Eiffel Tower" evening dress . . . chooses four other dramatic, vivaciously enduring Cutex shades to highlight the liberation fashions in her first spring collection since the fall of Paris.





MGM's big new musical, "Ziegfeld Follies," offers not only a cast of stars, but a collection of dazzling damsels. Posing as Petty girls, above, are Virginia Hunter and Eve Whitney (facing page).



One of the glorified Ziegfeld girls in th production is Dorothy Van Nuys, wh was a model before movies signed he

Fascinating "Follies"



Here are the Ziegfeld Girls, 1945 screen edition

Lena Horne lends her sultry voice and exciting personality to "Ziegfeld Follies," with a solo spot singing a new number, "Love," as well as the George Gershwin song, "Liza." The high-stepping drum majorette shown at right is Lorraine Miller, brainy beauty who was salutatorian of her class at Michigan State and state debate champion as well as the prettiest co-ed on the campus.





Only to our Liza did Gloria reveal the rôle Alan La
played in her romance. Read about it in this exclusive sto

WHEN ALAN

Gloria De Haven's own love story of her romantic marriage to John Payne

By Liza

ALAN LADD is as smug as a bug in a rug over Hollywood's newest marriage. Really, nothing makes a person smugger than playing Cupid, successfully of course. And Alan has pulled off as neat a job of Cupiding as has been seen north of Hollywood and Vine in quite some time. If it hadn't been for Alan, Gloria De Haven—for whom the boys sigh—and John Payne —for whom the girls pant—might not have met each other for months and months, or maybe years and years.

Gloria, young, unaffected, vivacious and curvaceous, told me about her meeting with John a few days before their wedding. Gloria, incidentally, has been picked by the columnists and trade paper pollsters as one of the hottest feminine discoveries of 1944, along with Lauren Bacall and June Allyson, and they predict that she will become one of the biggest box office stars in Hollywood in 1945. Gloria is an ambitious kid, has worked hard for a career, and naturally she is delighted with

MGM's prize starlet, Gloria De Haven, won recognition in "Two Girls And A Sailor," followed up success with "The Thin Man Goes Home" and "Between Two Women."

Gene Lester Photo



First date! John Payne escorts Gloria De Haven to "Thirty Seconds Over Tokyo" premiere.

Press Association, Inc., Photo



Engagement date! John and Gloria just before their marriage, hand-holding at Mocambo.



The great event! Gloria becomes Mrs. Payne. John's filming "The Dolly Sisters" for Fox.

LADD PLAYED *Cupid*

all this—but the day I lunched with her she was far more concerned with where she could find a pair of nylons to be married in than she was with her career.

"All I have is rayon," she sighed, "and they're so sloppy at the knees. Imagine a bride with baggy knees. Just look how they bag." I looked, and now I know what the servicemen are whistling about. I hate to depress you, girls, but even in a flour sack the De Haven gams would look good.

"I met John on a blind date—my first blind date," Gloria related. "I had always heard dreary things about blind dates, so up until then I had avoided them as carefully as I would the measles. But one night last October, Sue Carol Ladd called me and said she and Alan were having a party for a magazine editor who was visiting them, and would I come to the party. 'And oh yes, Gloria,' she added, 'Alan has a friend in the Army who's in town, and Alan wants to know if you will come with him?' Well, what could I say but yes, so I said yes—thinking of course that it was one of Alan's buddies he had met while he was in the service.

"The night of the party the bell rang, I opened the door, my knees became wobbly, and I'm sure I did a double-take. Standing there was the tallest man I had ever seen, and certainly the handsomest. 'I'm John Payne,' he said. 'The Ladds asked me to bring you to their party.'

"I had never seen John in person before, only on the screen, and I never go by what I see on the screen."

Maybe that sounds a little sophisticated for a nineteen-year-old. But don't forget, Gloria is a member of a famous theatrical family who've been trouping

(*Please turn to page* 84)



Gregory Peck

What Frank Sinatra and Van Johnson are to the bobby-soxers, Gregory Peck is to the adult movie-going femmes. They like his intelligent performances, his deep sincerity, his rugged good looks. And motion picture audiences everywhere are applauding his dignified approach to a great rôle, in "The Keys of the Kingdom."

Kodachrome by Powolny, 20th Century-Fox

Photo Preview: "A BELL FOR ADANO"

The best-selling novel by John Hersey provides timely, dramatic, educational film fare



probably do a ble-take" of the at right, but it is Gene Tier- with her tresses d blonde for the nating and lu- e rôle of Italian in the 20th ury-Fox film.





It's an important rôle for John Hodiak, too, shown at left and right as *Major Joppolo,* assigned to administrate the civil affairs in the liberated town of Adano, Italy. The portrayal of this man, who recognizes the symbolic and spiritual importance of a seemingly minor problem — replacing a church bell stolen by the Nazis — furnishes plenty of good, strong drama.

"LOVE ISN'T ALL *in Marriage!*"

Says *Loretta Young*



That's a daring declaration from the star who is famous for her romantically fragile rôles. But there is good, sound sense behind it, as Loretta's successful marriage proves

IF TONIGHT, this very night, a boy, handsome as a god, walks into the room, and your heart stands still—don't say "This is Love!"

Or if you must, because you're young and there's music and a moon, believe it's love, don't think of marrying him tomorrow! Not for quite awhile. For love isn't all in marriage, but only a part. Besides, with rare exceptions, the love that lasts a lifetime doesn't come into being at first sight.

That there are exceptions to this, as to every rule, I know very well. I have several friends and acquaintances—among them, the Joseph Cottens, the Sonny Tufts, the Otto Krugers—who fell in love at first sight and have lived happily ever after. But in attempting to write this warning, " 'Ware of love, that it wear the face of a friend," I am taking, not the exceptions, but the average.

I have, myself, been wrong so many times about first impressions (which do *not* always last the longest) that I have come to completely mistrust them. Now, not until I've met a person four or five times, observed his reactions, found out what his interests are, do I presume to judge him, let alone call him friend. Several of my friends, men and women of whom I am deeply fond, are those I actually disliked when I first met them! On the other hand, I've been instantly drawn to someone only to discover, later, that we could not carry on a four-minute conversation because we hadn't a blessed thing in common.

Love at first sight is a very provocative idea. It is, also, a dangerous one. Holding, as it does, so many potentialities of disaster. Suppose, let's say, you meet an attractive man, a very handsome man, and say to yourself, "Ahhhh!" and "Goodbye, Heart!"—and then you learn that he is Public Enemy No. 1. You can't say "It doesn't matter, I love him." It *does* matter. And you *don't* love him. Love isn't built on wrong things. Not the love that lasts. You can't build a house on the shifty stuffs of shale and sand. Neither can you build the house of life, which is marriage, on nothing more enduring than a chemical attraction, which is all you *can* feel for an individual you don't know.

Nor can you, being wise, believe in the naïve fallacy that your love will be great enough to "change" him. If he has a violent temper—and hasn't learned to control it by the time, being adult, you have met him—he won't control it for you. Unless he has basic ideals of fidelity, he'll continue to meet that girl in St. Louis and you will live a life of heartache with a congenital Casanova. If he is lacking in integrity, deficient in intelligence, the deficiencies, short of a miracle, will remain. Miracles can happen, yes. I believe in miracles. I also believe it *takes* one to change a full-grown man or woman.

"As the twig is bent, so is the tree inclined" is a fact. Too many of us presume we can do more than, in fact, we can do. Going on the hypothesis that the handsome gent who slays you may be a Public Enemy is, of course, going pretty extreme. But to speak more moderately, you simply cannot be sure, in the sketchy spotlight of a first impression, that what you feel for any man, even though he may be your brother's room-mate at college, is the stuff of which lasting and happy marriages are made.

You can't be sure until you know, not only who he is, but *what* he is. Until you know, not only surface things about him, but the things in his heart and mind and the quality of his spirit. You can't be sure until you've laughed together at



Exclusive new home photos show Loretta in her favorite real-life rôle of Mrs. Tom Lewis. She shares her secrets of combining happy marriage and career in our accompanying story. At left, closeup of Loretta's latest screen rôle, that of a pioneer heroine opposite Gary Cooper in "Along Came Jones." Below, first scene still from the forthcoming Cooper-Young picture for International.



the same things, been sad together for the same reasons, discovered that you have the same values, share a fudamental belief in the basic things. One can't be an atheist, for example, and the other a devout believer in God. There would eventually be a pull there.

You can't be sure until you know that you like him as well as love him; that you would want to be his friend even if the human chemistry called sex attraction had never drawn you together. For that you can love someone without liking him at all is, unfortunately, a fact.

But even if you do love him, that is not enough. For love alone is not, I repeat, the *all* in marriage. I know a young couple I'll call Lynn and Lewis, which are not their names. Lynn and Lewis were as —passionately and repeatedly, they told each other, and their friends—"violently in love." That "violently" was the word, there is no doubt. Theirs was a case of love at first sight and marriage three days later. They exchanged the most solemn vows possible between a man and a woman without knowing anything about one another except that He was dark and handsome, and danced divinely, and that She was blonde and beautiful and also danced divinely. And they found, after marriage, that they were strangers who did not understand one another, had no mutual interests (except in frantic love-making and merry-making) no trust and no real respect. Having no interests in common, except to make love and make whoopee, they slept all day and lived their lives by night, when they could go night-clubbing, dancing and drinking. Having no mutual trust, they were insanely jealous of each other. Apart half an hour, he would call her to make sure she was where she had said she would be at that moment. Or she would call him. In their more idyllic moments, they shared a state of feverish rapture. During those interludes, fewer and fewer, as time went on, he sent her gardens of flowers, lavish gifts. Then they'd have scenes, terrific quarrels, separate, were never going to see each other again, always *did* see each other again. There was a terrific tug between them. But it was a tug of war. They knew no peace. Came the day when the one vivid strand that bound them together frayed and broke and the marriage with it. They are perfect examples of what I mean. They were in love. They were quite desperately in love. *It was not enough.*

When Tom and I were first married, an older and very wise woman said to me, "My dear, there will come a time when you will find that, when your husband walks into a room, your heart won't pound any longer nor your pulses race." I remember thinking, how silly! Well, it hasn't happened. But I know now what she meant to imply. I know now, also, a peace and contentment when my husband walks into the room, a warmth and a togetherness—the deeper

(*Please turn to page* 88)

Ice Queen AT HOME



Catching Sonja Henie with her skates off, for a restful change

International Pictures-RKO

In one of the rare interludes between skating scenes for her new film, "It's A Pleasure," and her nation-wide personal appearance tour, Sonja poses for us in her two favorite new costumes, above; with her skating trophies, at left, and with her leading man, Michael O'Shea, at the right.

FORGET THAT FEELING...

She's got MURDER in her heart!

Trouble ahead, mister! That fellow who hired you to find his woman won't stop at murder ...if you don't deliver! Neither will she...if you do!

Dick POWELL
Claire TREVOR · Anne SHIRLEY

"MURDER, MY SWEET"

with
OTTO KRUGER · MIKE MAZURKI
MILES MANDER · DOUGLAS WALTON
DON DOUGLAS

Produced by Adrian Scott
Directed by Edward Dmytryk
Screen play by John Paxton

(Congratulations, Dick Powell. You're terrific in your NEW tough role.)



ANOTHER OF THE GREAT RKO RADIO

A *Penny* for your Thoughts



Peering into the private affairs of "Blondie" and her real-life family—with exclusive home pictures

By Hattie Bilson

"Blondie's" babies: Dorothy Grace and Robin Susan. The picturesque pinafores are blue dotted swiss on white—the blue birds are appliqued to designate "This is Dorothy" and "This is Suzie."



Family group: Mr. and Mrs. Robert S. Sparks at home. Mrs. Sparks, professionally known as Penny Singleton, popularly known as "Blondie," bids three-year-old Suzie to look at the birdie.



The piano gets a steady workout at the Sparks menage. Both her daughters inherit Penny's love and talent for music. "Blondie" has a lovely singing voice which is too seldom heard publicly.



Penny is a capable housekeeper, with a grand little helper in ten-year-old Dorothy Grace. They are working together on the long-suffering neighborhood grocer in this catch shot at home.

A MARINE MAJOR, his wife and children set out from Quantico, Virginia, to Camp Pendleton, California, in a station wagon loaded down with infants' paraphernalia. Frequent stops were necessary while the blonde young woman dashed out to scrub her hands before feeding the baby. Bystanders gaped and screamed, "It's 'Blondie'!" but Penny Singleton was too busy being a mother to respond like a movie star. The inconveniences she endured during those eight days—preparing sterile formulas, coping with the baby's laundry, keeping thermos jugs filled with hot water for heating bottles to the ideal temperature—and the uncertain sleeping accommodations—make the leisurely covered wagon trail of frontier days seem luxurious by comparison. Penny sums up this experience in three words: "It was *different!*"

This is typical of Penny. She's a streamlined version of her own pioneer great-great-grandmother whose daguerreotype graces the mantel of her home. Like her pretty ancestress, Penny is lean and spunky and hard to discourage. She drives a tractor and sews a fine seam with equal ease and enthusiasm. Glamor is something she never thinks about. The sun beats down on her and the freckles fall where they may, which is practically all over.

She arrived in Hollywood some eight years ago, a dark-haired dancer named Dorothy McNulty, to star in musical productions. Studio wands were waved and presto!—Dorothy McNulty vanished. In her place emerged Penny Singleton, golden-haired star of the "Blondie" series for Columbia Studios. Her very voice was altered, raised two full tones. Apron strings appeared where beads and tassels had swung before.

Her consistent playing of "Blondie" on radio and screen has colored even her private life. She has developed into a domestic soul, home-loving and dependable as her comic-strip characterization. Married to Major Robert S. Sparks, she lives like "Blondie" in an unpretentious house with two small children and a dog, managing her own housework with true "Blondie" efficiency. Only concession is a nurse to care for the young 'uns when she is busy making a picture. "I've probably influenced 'Blondie's' life as much as she has mine," comments Penny. As a matter of fact, she has. Chic Young, creator of the comic strip, is a neighbor and undoubtedly gains many an inspiration from the lively antics of the Sparks household.

The four Sparks do most of their sputtering in a rented house on the shores of Toluca Lake in North Hollywood, but "home" to them is a one hundred and twenty acre ranch in Green Valley, around which most of their post-war plans are being hatched. Here in the San Bernardino Mountains they spend every bit of available time, living in rugged splendor in their frontier-type cabin. Last winter things got a bit *too* rugged when they were trapped by a heavy snowfall that came in the night. Baby Suzie was entranced with the "big white bubble bath" but Penny, with a broadcast to make, was not amused. A desperate attempt to drive back to town landed them smack up against the

(*Please turn to page* 80)





The new Columbia comedy, "Leave It To Blondie," resumes the popular series by fan demand, with Penny Singleton and Arthur Lake reunited in their original rôles. Far right, happy family trio photographed on the patio at the Sparks Beverly Hills home.

Photos by Tad Gillum, Columbia Pictures

Meet Fred Astaire's New Dancing Partner

Gorgeous red-head, Lucille Bremer, follows in the dancing footsteps of Ginger Rogers and may catch up with Ginger dramatically as well. For the beautiful Bremer scored in her first screen rôle, in "Meet Me In St. Louis," and now assumes an entirely different personality opposite Astaire in "Ziegfeld Follies." She is pictured here in a scene from the bubble number which is the finale of MGM's spectacular new musical.



THE LOVERS *of* "CLAUDIA"

..In Love Again!

In the thrilling story of a girl who wanted to be loved and a man who wanted to be forgotten! Magnificently filmed by John Cromwell, the director of "Since You Went Away"!

DOROTHY McGUIRE

ROBERT YOUNG

HERBERT MARSHALL

The Enchanted Cottage

with

Mildred Natwick · Spring Byington

Hillary Brooke · Richard Gaines

RKO RADIO PICTURES

Directed by JOHN CROMWELL • Produced by HARRIET PARSONS • Screen Play by DeWitt Bodeen and Herman J. Mankiewicz • Based on the play by Sir Arthur Wing Pinero

Fashions for a Lady



Ruth Hussey who plays a lad medico in "Bed side Manner, selects for he own persona wardrobe thes new clothes o quiet dignit and distinctio

The Cossack influence is ca ried into Spring wardrob in the costume worn Miss Hussey at left. Th straight-away black crep dress is combined with ice blue flannel jacket, r lieved in richness of pe and jet embroidery. Co sack chapeau is light-weig felt with cascading frin at the side. Far left, shoc ing pink is the color Ruth Hussey's dinner gow with decorative pocke embroidered in simulate pearls, rubies, sapphire

Costumes from Harry Coope Beverly Hills.
Exclusive photos by St. Hilai

Ruth Hussey, currently starring in Andrew Stone's production for United Artists, "Bedside Manner," chooses as her first Spring suit this crimson and brown check, left above. Gay accessories are green felt hat with crimson feathers, and gleaming green lizard bag. Center, above, navy blue is again good for Spring, and enhanced with taffeta at the square neckline makes Miss Hussey's favorite short dinner dress. The corsage of roses is in deep and soft pinks. Right, above, another suit, this one of robin's egg blue flannel accented by sable stole, grey gloves, and grey feathered doll's hat.

Hollywood's smartest women dote on lounging pajamas, perfect costume for an at-home evening. Ruth Hussey's long smock-like tunic is kelly green, embroidered with rust and yellow applique and paillettes.





Left, Mrs. Gene Kelly is proud of that uniform her husband is wearing. Jean Arthur sets a new hair style, above, with her husband Frank Ross and Frank Sinatra.

Here's Hollywood

FRANK SINATRA has a new fan who doesn't wear bobby sox. All of which comes under the heading of news. Frankie-boy's fan is none other than Cary Grant. In his recording library, Cary has every record made by "The Voice." Now he's asking for an autographed photograph and says he's even willing to send a quarter.

AFTER her well-publicized vacation in the south, Bette Davis returned to her home lot two months late. She was greeted by an invitation to a testimonial luncheon. It was given in her honor by her boss, J. L. Warner. Speeches were made. Bette was praised to the sky. Finally they called on her. "If I get this kind of a reception when I'm two months tardy," grinned Bette, "next time I think I'll stay away four!" She has never looked as well, and couldn't be more anxious to settle down to serious work. Corporal Lewis Riley has been sent overseas. Bette says they aren't married. Bette doesn't say that they won't marry in the future. In the meantime, she's plugging for Robert Alda (some day to be seen in "Rhapsody in Blue") for her leading man in "Stolen Life."

TIME heals all wounds—or maybe the war has minimized the importance of such things: One of Robert Taylor's unhappiest pictures was the one he made with Norma Shearer. He openly declared they would never work together again. Norma is now retired and the happy wife of Marty Arrouge. Bob, temporarily off the screen, is doing a fine job in the service. Recently when the Taylors and the Arrouges met at a Hollywood party, they all sat together at one table. They laughed and chatted gaily the entire evening.

WHEN Joyce "Janie" Reynolds married Marine Lieut. Robert Lewis, there were moments during the ceremony when she had a very pained look on her face. And for a very good reason. In her great excitement, Joyce put her shoes on the wrong feet. Being superstitious, she wouldn't change them until she had walked down that aisle.

ONE NIGHT recently, Van Johnson returned late to his isolated hilltop

What could be sweeter than a bit of harmonizing by the Andrews Sisters and Frankie-face Sinatra?

Van Johnson, showing that smile the femmes sigh for, is pictured at Ciro's with Jacqueline Dalya.

Our cameraman catches up with Joan Leslie Lt. A. C. Lyle chatting together at the Mocan









OSSIP BY *Weston East*
ANDIDS BY *Gene Lester*

home. To his surprise he found the lights on, his bed turned down, his slippers and pajamas laid out. Two bobby soxers had broken in and surprised their dream boy. Van fled from the place and didn't stop until he found himself safe in a Beverly Hills hotel. He's going to remain there in a small two-room suite. Now he knows how Bob Taylor felt that time when two little girls hid under the bed in his stateroom.

DONNA REED and her makeup man, Bill Tuttle, couldn't make up. So they were divorced in Mexico. Donna, who is a fugitive from the farm, has come a long way since she deserted the cows and chickens. She is one of the real beauties of Hollywood. Several romances are hinted,

alent galore — personified by Eddie Cantor, Joe E. rown, Dick Powell, June Allyson and George Burns.



Jane Wyatt,
appearing in
R.K.O. RADIO PICTURE
"NONE BUT THE
LONELY HEART"

Favorite Pearls
of Famous Beauties

Once *you* wear them—once you see how they are admired—lustrous, creme-rosee DELTAH PEARLS will be *your* first choice—for sheer neckline witchery and loveliness. Necklaces and earrings, perfectly matched. At better jewelers everywhere.

L. HELLER & SON, INC., FIFTH AVENUE, NEW YORK

Deltah Pearls*
WORLD'S FINEST REPRODUCTIONS

*Simulated

Once Chosen—
Always Treasured





Above, Jerry Colonna gives Bing Crosby a lesson in technique—with Ann Sheridan as the pretty subject. At right, above, Dinah Shore points up her story to Bob Hope, her husband, George Montgomery, and Edward G. Robinson.



Eat-time for Vincente Minnelli and Judy Garland, engaged to be married when her divorce becomes final.

including one with Tony Owens, a "flesh peddler" of Hollywood. Tony has also been rumored the big moment in Ava Gardner's life.

THAT Hollywood columnist who announced a blessed event for Alexis Smith and Craig Stevens really cooked up a mess of headaches for the stars. Craig's family called up from Kansas City, hurt because he didn't let them know. Presents for the little stranger began to arrive—all of which had to be returned with notes of explanation. Then to top everything, Alexis was almost taken off pay roll, because her studio bosses thought she wouldn't be available for production. Alexis *is* available for production, but the stork definitely isn't doing the casting this season!

LAUREN BACALL is wearing a new gold "slave" bracelet. If you ask her where it came from (which everyone does), Bacall nonchalantly answers, "Oh, it was a gift." She's just finished her second picture opposite Humphrey Bogart. It's called "The Big Sleep." Ribbing Bogart (which is one of the things she enjoys doing as a pastime), La Bacall suggested they release the picture as "The Big Kreep in the 'Big Sleep'!" Startling, especially to his studio pals, was Humphrey Bogart's declaration that it was a serious romance between himself and Lauren Bacall. The statement came from Louis Bromfield's farm in Ohio, where Bogey was having a vacation. Bacall has been on a spot, being as how the Bogey man and his Mayo haven't announced any definite plans. They probably will any moment, as their respective attorneys are now in conference. Recently Bogey confided that he wanted a home and babies more than anything else in the world. This is probably his first step in that direction.

Lauren was named the most outstanding actress of the year and her recent trip to New York was a triumph. Gilbert Miller, the famous Broadway producer, wanted her to remain and star in his new play. Less than two years ago when she was Betty Bacall with two walk-ons to her credit, she waited in Gilbert Miller's reception room for two weeks. She never got to see him. Studio commitments make it



Eileen Barton and Peter Lawford, one of Hollywood's most eligible young bachelors, take a table for two at the Palladium.

Earl Carroll's 7th Anniversary cake is the inspiration for an oration in Jimmy Durante's best style. Let the icing fall where it will, Bert Wheeler, Jack Benny, Earl Carroll and Errol Flynn are all interested listeners.







impossible for her to accept the current offer.

IT PROBABLY was just coincidence, but Bob Hope took one look at Lana Turner wearing a sweater. Automatically he began whistling "Don't Fence Me In."

WHAT'S happened to the fun and sparkle that were so much a part of Betty Grable? Suddenly Betty has quieted down, has become almost the mousey type at Hollywood parties. All her friends who love that Grable gaiety can't quite understand it. Some of them think she is taking on the personality of Harry James. Regular as he is, no one could ever accuse Harry of being the life of the party. Here's hoping it's only a passing fancy. We couldn't stand to lose the "old" Betty Grable.

AFTER four years, in which he did great credit to himself and the United States Navy, Bob Montgomery is back in makeup again. He's testing for "They Were Expendable" and will undoubtedly play in it. When he walked on the set for the first time, fellow workers gave him a big hand. Bob, who has really seen drama, grinned his appreciation.

THOSE ultra-modern maternity smocks designed by Adrian will not be gently tucked away in moth balls by Ann Sothern. To the contrary, Ann has loaned them all to Hedy Lamarr. Of course, Hedy, being taller, has to have her own skirts to go with them. But the smocks fit perfectly. Speaking of Hedy, she's looking for a house in Beverly Hills. Her beautiful hilltop home will be sold to Joy Page and Bill Orr, as soon as they become bride and groom. Hedy's now living in the trailer that serves as a dressing room, while she's working in "Her Highness and the Bellboy." And the trailer remains right on the MGM lot. It's that long drive home up into the foothills that gets Hedy. She wants to make sure that the stork has a hearty welcome and is taking no chances. Husband John Loder doesn't mind the trailer so much. But his feet do get cold at night when he straightens out and finds them on the pavement!

Above left, Jack Benny finds the Gary Cooper type has more of a "way" with Frances Langford. Lana Turner, wearing a dream of a hat, is pictured above with SCREENLAND'S Vice-President, Homer Rockwell.



Errol Flynn and Beverly Carroll strike this pose for our cameraman while they enjoy a dance at Ciro's.





Lana's hat proved quite an attraction at Danny Kaye's party at the Beverly Wilshire. Danny, June Allyson and Turhan Bey give it an ogle.

SCREENLAND SALUTES "I'LL BE SEEING YOU"

Producer Dore Schary confers with his stars, Ginger Rogers and Joseph Cotten, at the David Selznick studio.

In this David O. Selznick production for United Artists release, co-stars Cotten and Rogers turn in fine characterizations: Cotten as a soldier on furlough from the Army hospital where he is under treatment as a neuro-psychiatric, Rogers as a girl on Christmas furlough from the prison where she is serving a sentence for manslaughter. How they face and solve their problems provides the stirring appeal of a magnificent motion picture drama.

Shirley Temple gives her best "grown-up" portrayal as the daughter of the household where Ginger Rogers and Joseph Cotten find a warm welcome, with Tom Tully, in scene with Shirley above, superb as the father, Spring Byington (right) charming as the mother.

A new producer, Dore Schary, has made a great motion picture with a strong and timely theme. For the first time the screen faces the problem of the battle-fatigued soldier—and, contrary to Hollywood's usual issue-dodging, offers an inspiring solution. Fine performance by Joseph Cotten as the soldier, sympathetic appeal of Ginger Rogers and the entire cast, make "I'll Be Seeing You" the movie of the month, truly a "must"

She's Engaged!
She's Lovely!
She uses Pond's!

There is quicksilver magic about Lola Pierce's beauty—her arresting blue, blue eyes, the radiant clarity of her exquisite complexion.

She's *another* engaged girl with that adorable Pond's look. "I certainly do love Pond's Cold Cream," Lola says. "It has such a perfect way of making my face feel *gorgeously* clean—and *ever so soft.*"

How she beauty-creams with Pond's:

One—She *smooths* snowy-white Pond's Cold Cream *completely* over her face and throat. Pats quickly to release dirt and make-up. Tissues *all* off.

Two—She *rinses* with *more* Pond's, swirling her cream-coated fingers quickly round and round her face. This to make her face *extra* clean, *extra* soft. Then she tissues off again.

Use Pond's this *twice-over* way—night and morning—and for in-between-time beauty clean-ups too!



Her face is engagingly soft and smooth. "I just leave it to Pond's!" she says.



Lola Pierce of Park Avenue and Southampton

Her engagement to Lieutenant I. C. Noyes, U.S.N.R., was announced by her parents

HER RING—an exceptionally beautiful, clear diamond, flanked with smaller diamonds and set in platinum.

FOR THE DURATION—Lola has volunteered as a Nurses' Aide, serving at the hospital regularly each week. "It's grand to feel that I can do something so badly needed," she says. *Your* local hospital is short-handed for nursing help right now. Why not find out how *you* can help there?

A FEW OF THE POND'S SOCIETY BEAUTIES

Mrs. William Rhinelander Stewart
Mrs. Morgan Belmont
Lady Kinross
Mrs. A. J. Drexel, III
Lady Louis Mountbatten



She helps at the hospital—taking temperatures, bathing patients, carrying trays!



GET THE BIG LUXURY SIZE—You'll like its wide top that lets you dip in with *both* hands. Such a grand lavish feeling! Get your own *big jar* of soft-smooth Pond's Cold Cream today! At beauty counters everywhere!





Marsha Hunt, featured in MGM's "Music for Millions," finger-tips a bit of Shameless behind her ears.

GUIDE TO GLAMOR

Perfumes and make-up for added lift and better grooming of skin and hair

WITH April and Easter in the offing, a woman's fancy turns to perfumes and bright yet soft makeup. They are natural complements to gay new bonnets.

Among the new fragrances, there's Shameless, introduced by Nadair Parfums of Los Angeles. It is an eau de parfum, said to have the happy combination of being potent and lasting yet not heavy. It is smartly packaged in three sizes, with gold kid crown and a saucy green suede leaf.

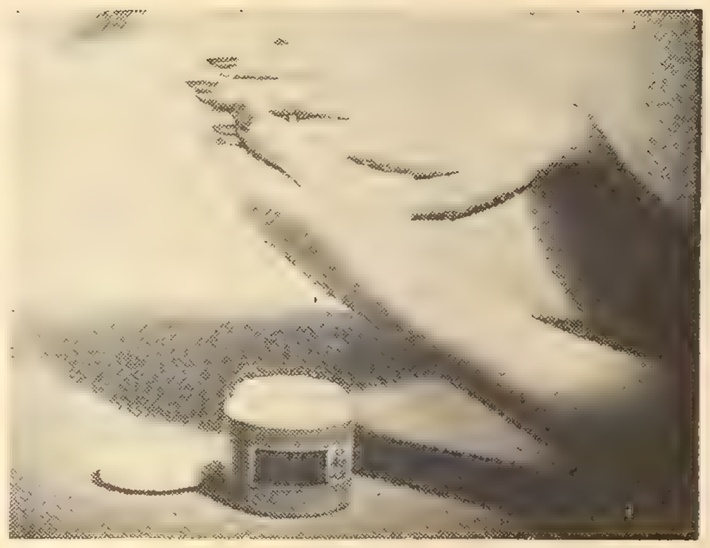
Pink pink for lipsticks is in the air. Many of the most notable cosmetic manufacturers have brought out sticks in tones of pink. One of the latest is Angelus Orchid Pink by the House of Louis Philippe. As the name suggests, it is a combination of the bright orchid and soft pink which has a flattering note, and can be worn with practically any color in your wardrobe. Like other Angelus lipsticks, the texture is fine and smooth.

From Pond's comes the announcement that Beau Bait, the lush "young" crimson color is now in rouge as well as lipstick. This makes a choice set for spring color pink-er-upper.

New on the horizon is Tangee Petal Finish Cake Makeup which is keyed to match exactly the six popular shades of Tangee face powder. This particular make-up foundation is especially formulated for the woman with dry skin. Scented with the perfume of crushed flower petals, it goes on easily and stays. It tends to cover up freckles and discolorations, and hide small blemishes.

When you can't wait for an appointment with your hairdresser, you do the shampooing job yourself. And it doesn't prove such a task because there are many excellent products on the market today to make it easy. There is for example Flozor Lathering Oil Shampoo by Tussy, with complete instructions for a home shampoo. The method suggested has been developed on the simplest and easiest plan. There is Flozor for blondes and redheads, too.

Long associated with nail perfection Brit-tex is found to be an excellent smoother for rough, chapped skin and those hand callouses, elbow and back of the heel spots. It's a sweet, pink cream which has disguised in its scented prettiness an antiseptic amount of iodine content.



Pretty smooth is Brit-tex for brittle nails, and calloused, rough skin spots.

"Glamour?"

It's 1 part Beauty and 9 parts "Beauty Care"

Loretta Young

Star of International Pictures



"The man in your life," says this lovely star, "just takes it for granted you were *born* beautiful if your hair is shining, your eyes are bright, and your *skin* is soft and fresh. But we women know how important *day-to-day* care is in order to look and *keep* looking our prettiest."



In recent tests of Lux Toilet Soap facials, actually 3 out of 4 complexions improved in a short time!



"What a wonderful feeling...when you *know* your skin looks smooth and lovely. That's why I never neglect my daily Active-lather facials with Lux Soap. Feels like smoothing *beauty* in when I cover my face with that creamy lather, and work it in thoroughly!"



"In any man's vocabulary it's 'glamour'... skin that's lovely to look at—soft to touch." And our star concludes: "After you've rinsed with warm water, then cold, and patted your face dry with a soft towel, you know your Lux Soap facial's a beauty care that *works!*"



YOU will find it's true! *His* eyes will tell you it pays never to neglect the daily care that gives you the appeal of soft, smooth skin, the fresh radiant look that says "glamour," always.

This Beauty Care really makes skin lovelier...

no wonder 9 out of 10 screen stars use it!



Pond's "Lips" stay on...



and on...



and on!



6 glamorizing shades . . .
49¢, 10¢, *plus tax*
And the big case is METAL again!

Hollywood Must Fight Back

Continued from page 25

from appearances, whether they be in motion pictures, radio, or the stage. When he devotes his time to the war effort, he is depriving himself of his only means of income. That, the way I see it, puts him as close or closer to our fighting men than any other class of worker who is doing a war job.

They aren't looking for sympathy any more than our fighting men want it; but I do think the *least* they can get is respect for the wonderful job they are doing. Don't forget, these Hollywood entertainers have not been conditioned for war zones as the soldiers have, and that they stand the almost unbearable conditions as well as they do—and come up smiling—takes real stamina. Our boys call it "guts."

When I deeply resent unfair attacks that have been made on Hollywood, I do not do so as a martyr or for unselfish reasons. I resent, and I wish to fight back against, these attacks because I believe that, when the motion picture industry is attacked, it affects me as much as it does any individual at whom the finger of scorn is pointed.

Even as a child, I couldn't keep quiet. I remember at the dinner table in our home in Roosevelt, Utah, my father used to ask me to be still so that someone else could have the floor. Being a well-mannered youngster, I would obey my father—that is, for about twenty seconds, and then I would start right in again, chattering about anything that happened to be on my mind at the moment.

Of late, I have been a quiet, sweet young thing. I have kept my mouth shut. Ever since my last outburst, when I accused Army officers of monopolizing the time of film personalities who are doing camp tours, I have put my head in the sand and ignored things that were going on about me.

A few months ago, this ostrich looked up, and what I saw has had me seething ever since. My well-meaning friends have said, "Now look, don't stick your neck out. This is none of your business; it doesn't affect *you;* why should you get excited?" Yet, I have always felt that anything that affected the motion picture industry affected me. I am sure that, if someone attacks the coal miners, every coal miner in the country resents it. He resents it primarily for the most selfish of all reasons: Because it might affect his livelihood and his well-being.

Attacking Hollywood is not new. It probably started when I was in rompers, but naturally it didn't mean anything to me until I became associated with the industry. I remember during the Spanish Civil War those actors who contributed money to the Loyalist cause were branded as Reds. James Cagney made a statement at the time that I will always remember. Cagney said that, when a man is sick, hungry or dying, he doesn't ask him his race, color or creed. There was a Congressional investigation at the time, because far-sighted Hollywood individuals who sought to help were called Communists and war mongers. Here, at



A starlet Monogram can be proud of—Gale Storm. Her next picture is "They Shall Have Faith," in which she entertains with song and dance numbers, as well as handling a highly dramatic rôle.

Which kind of Civilian are You?



The Gloom. Guaranteed to set any convalescing soldier back two months. "Oh, you poor, poor boy. I just can't bear to look at you. Boo-hoo-hoo." This type Army doctors would cheerfully throttle.



Home front hero. "For days we went without butter." And they wonder why returned fighters are sometimes moody. This particular veteran of Saipan is wondering whether it was really worth it.

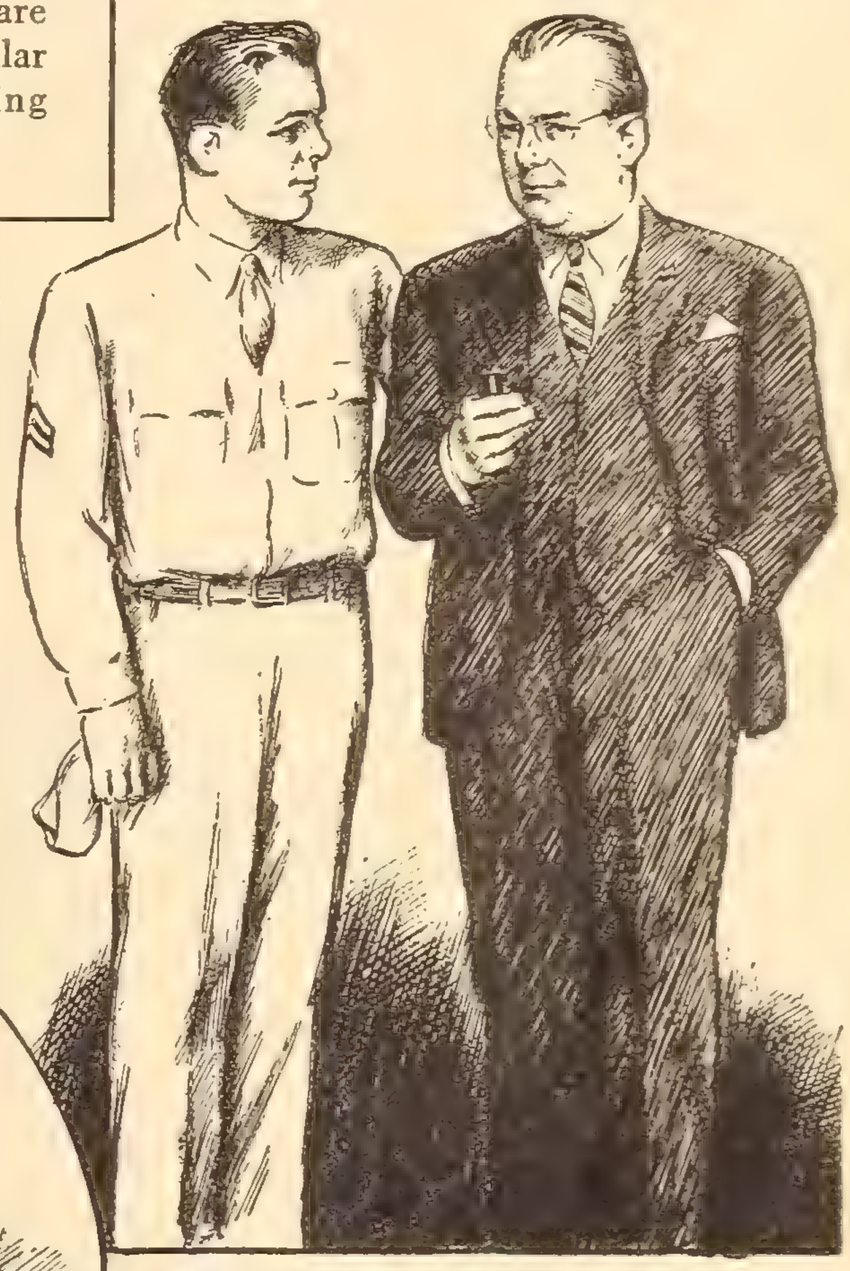


Lady with the saucer eyes. Stares at every disabled veteran as though he were a sideshow performer. This is a very successful method for keeping him always reminded of his changed appearance. A sure way to break down his confidence.



"Ever use your bayonet, Sergeant?"

This type never fails to ask for the gory details so as to have something juicy for the gang at the club. Can't understand why soldiers duck him. Thinks they'd *like* to talk about the war. He does.



The Man We Hope Is You. Like most civilians he asks no questions, weeps no tears. Just treats returned soldiers like people he's glad and proud to welcome back. Realizes they're more able and resourceful citizens than when they went away. Makes it his job to help get them back into normal civilian life. How about you?



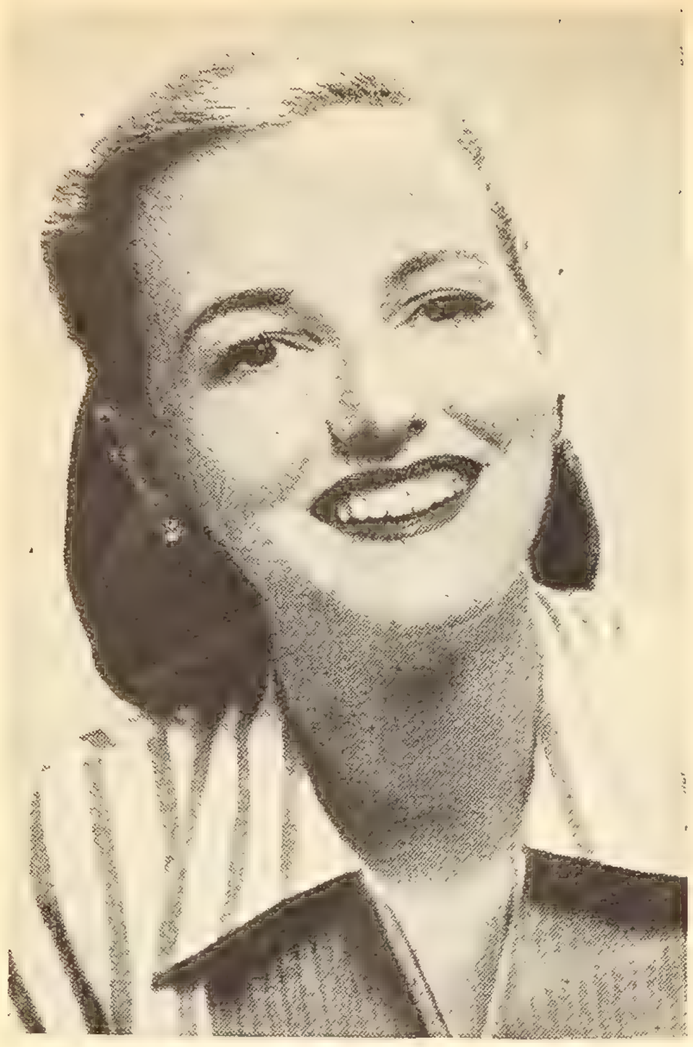
"Boy oh boy, you look marvelous!" This type thinks that the way to cheer up an injured veteran is by pretending he hasn't changed a bit. Since the soldier knows better, this treatment makes him think he must look so terrible his friends don't dare mention it.

Prepared by the War Advertising Council, Inc. in Cooperation with the Office of War Information and the Retraining and Reemployment Administration

PUBLISHED IN COOPERATION WITH THE DRUG, COSMETIC AND ALLIED INDUSTRIES BY

Maybelline

WORLD'S FAVORITE EYE MAKE-UP



Be honest, now!

Be honest, now! Have you ever really investigated Tampax? Have you discussed it with women *who are using it?* Have you asked about Tampax at drug stores or notion counters? Do you understand the principle of internal absorption for monthly sanitary protection?

Tampax has grown to be an important name in feminine circles and to avoid confusion we want to give a clear, concise statement concerning it....Invented by a doctor, Tampax is *worn internally*. It is specially designed for this purpose—made of pure surgical cotton compressed and firmly stitched. It comes in neat applicators for dainty insertion—your hands need not even touch the Tampax. When in place the Tampax is "conforming" in shape—wearer cannot feel it.

No belts, pins or external pads. No bulges or ridges caused in clothing. No odor, no chafing. Quick to change. Easy disposal. Sold at drug and notion counters in 3 sizes: Regular, Super, Junior. Whole month's supply will go into purse. Economy Box contains 4 months' supply (average). Tampax Incorporated, Palmer, Mass.

NO BELTS
NO PINS
NO PADS
NO ODOR

3 absorbencies { REGULAR SUPER JUNIOR



Accepted for Advertising by the Journal of the American Medical Association

least during my short career in Hollywood was the first example of an unjust smear on the motion picture industry and its people.

I don't wish to become involved in politics in this article. It is just that I am writing in a state of anger, and hardly know where to begin. Do you remember in 1941 when the Interstate Commerce Committee was appointed to investigate war mongers in the motion picture industry? The investigation went on in Washington for weeks and weeks. Such pictures as "Confessions Of A Nazi Spy," "Escape," and others of like theme were branded by our isolationists in Congress as dragging us into a war in which we had no business.

Here in Hollywood, we've just gone through another uncalled-for attack. This time Rosalind Russell was the victim. Several months ago, when RKO announced that they would bring the story of Sister Kenny to the screen, Miss Russell was given the starring rôle. She was very happy, because she had for a long time been interested in the magnificent work of the former Australian nurse for victims of infantile paralysis.

Not only did the actress lecture enthusiastically for the cause, but she also contributed money for the foundation Sister Kenny hoped to establish. When, not so long ago, Miss Russell was suddenly confined to her bed with a complete nervous breakdown, many people scoffed. It was just a ruse, they insisted—a clever method of getting a release from a picture she had no intention of making. Even the fact that her illness was verified when she was admitted to a local hospital, failed to convince those gossipmongers who are always "in the know" about everything that is—or should be—none of their business!

The Motion Picture Industry, one of the largest industries in the country, has been singularly remiss about protecting itself against these attacks. Perhaps it is because it is not just a business—but a combination of art *plus* business. Perhaps it is because the makers of motion pictures feel that to build an organization to protect its reputation is unnecessary, or not in keeping with a creative art. I don't know what is the reason, but whatever it is, surely our studio heads must realize by this time that we, as well as any other big business, should have the courage to stick up for our rights.

Our trouble, I think, is that we have not acted like a big business. Every other business I know anything about has its representatives looking out for its best interests, clearing the path for its more perfect operation. An ironic note here is that Hollywood, which pays tremendous money every year to publicize its pictures, its stars, its directors, its product generally, has failed to do anything about its own reputation. Maybe someday soon, we'll have that kind of protection, too.

But even if we don't, I feel, as does the rest of Hollywood, that this great industry of ours will go right on functioning, will go right on turning out entertainment that the world needs and wants. Whether we're criticized or not, no one can say we ever give up to despair. There's one thing everybody's got to agree. Hollywood can take it! There's no argument about that. But what I would like to know is: Why should Hollywood HAVE to take it?



A prettily decorated Constance Moore decorates the co-star rôle in Republic's "Earl Carroll Vanities." Add Dennis O'Keefe for a gay romance and you have a fine dish of film entertainment.

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MAKE THIS EASY 7-DAY TEST...

FULLY GUARANTEED

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Dresses Better
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HERE IS THRILLING NEW HOPE for millions who want their dry, lusterless, unruly, brittle and breaking off hair more lovely ... **longer.** The Juelene **SYSTEM** has helped men and women all over the nation to find new happiness and confidence in more beautiful, healthy appearing hair. Yes, **hair may get longer**—the scalp and hair condition being otherwise normal—if the breaking-off process of dry, brittle ends can be retarded. That's why Juelene is such a natural way to help your hair gain its normal beauty. This wonderful **SYSTEM** helps relieve hair dryness that is caused by lack of natural oils. It helps soften harsh, brittle ends, thus giving your hair a chance to get longer once the breaking-off and the splitting ends have been curbed. If your hair is dry, rough and hard to keep neat, try the easy Juelene SYSTEM for just 7 days. See if Juelene's tendency to soften harsh, difficult-to-manage hair can help yours to become softer, silkier, more lustrous than it has been before—**in just one short week!** You may win compliments from both men and women who admire and envy your hair in its new lovely beauty.



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Thrilling Results or MONEY BACK IN FULL!

That's all we ask you to do. Just make the convincing Juelene test for 7 days and see for yourself if your brittle, splitting hair can be softened, made more sparkling and lovely. Your mirror will tell you the thrilling results and so will your friends! If you aren't absolutely amazed with the glistening sheen,... if you aren't delighted with the ease in which you can manage your hair, we will refund every cent of your money. What could be fairer? This proves to you how excellent we think the results will be! So don't wait. Mail the coupon right now. And like thousands of others you may find new beauty, be rightfully proud of your hair. You run no risk because you have absolute guarantee of delightful results or your money back. Send for it now!

* * * MAIL 7-DAY TRIAL COUPON NOW!

If you do want longer hair, mail the coupon today. Then test Juelene and notice the remarkable difference in the appearance of your hair—lustrous and well-dressed. See how nicely it lies in place, how easily it combs. With our positive guarantee you can't lose, and have everything in your favor to gain. So make this effort now. Send the Introductory Coupon immediately!

JUEL CO., 1930 Irving Park Road, Dept. B-602, Chicago 13, Ill.

Marvelous Help

FOR DRY, BRITTLE HAIR

Dry hair is not only hard to manage but a continual source of embarrassment. Why be ashamed of unlovely hair when it may be so easy to make it beautiful, sparkling with new healthy looks, lovely luster. A women's hair is one of the first things noticed by men—sleek, shining, glamorously long hair is always alluring. And men, too, attract admiring attention when their hair lies smooth, thick and neat. **Try Juelene.** See how much more beautiful your hair may be in such a short time, after the dry hair condition has been relieved. Actually make your hair your "crowning glory"! This introductory offer gives you an opportune chance to prove to yourself that you, too, may have sparkling . . . longer hair! Be convinced!—Send for your Juelene NOW.

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JUST MAIL THE CONVENIENT INTRODUCTORY COUPON! Upon arrival of Juelene pay Postman $1.00 plus postage. Or if you prefer, send a remittance with your order—we will pay the postage. Then test Juelene. Notice how much more silky and soft your hair may be in just seven short days. So take advantage of this INTRODUCTORY, GET-ACQUAINTED-OFFER today—NOW, and know at last the happiness of possessing really lovelier hair.

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Yes, I want easy-to-manage, longer hair. I will try the JUELENE SYSTEM for 7 days. If my mirror doesn't show satisfactory results, I will ask for my money back.

☐ I am enclosing $1.00
☐ Send C.O.D. plus postage

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The Army and Red Skelton

Continued from page 31

5:30 or earlier, on the go all day, in bed by nine—or later—and up again.

"It's a vicious circle," Red continued. "I swear I don't think any of us ever got enough sleep. You work so hard all day that when you finally hit that lovely hard hospital cot, you just collapse.

"In the Army, you've probably heard that training films are shown. These were my downfall. I'd be sitting there, trying to concentrate, and the first thing I'd know I'd be sound asleep. I got caught so many times that I figured I'd better work out a system whereby I'd at least give the appearance of being awake. Not being too inventive, the only thing I could think of was to put little rocks on my eyelids. To my surprise this worked. I looked as though I were awake, but all the time I was dozing away to my heart's content.

"I think I know now why the Army keeps you so darned busy all the time. If it didn't every guy in camp would be falling sound asleep. I've actually seen fellows so tired that they have gone asleep standing up. And that's no gag.

"Since I've been home on my furlough, I've been able to catch up a little with my beauty naps—but there is only one difficulty. I can't sleep at all unless I use the hospital fold. And that's one thing I thought I'd never like. But after being in the Army a while, you get to like that convenient way of choking yourself to death when you go to bed. When we make our bed, they have to be made so tight that you can take a quarter and throw it on the cot and it'll bounce. There was one kid who was always getting gigged because his bed was never made right. We got to feeling kinda sorry for him, so one night we told him to sleep on the floor. We pinned the blankets and the sheets down so tightly that even a penny would have bounced to the ceiling if it had been thrown on the bed. The last I heard the kid still hadn't gotten on to the hang of making an Army bed. There weren't enough safety pins around."

Red is in the field artillery. He has to know all about engineering, communications, be able to identify different types of planes, and know first aid—except for surgery. And his work has just started. However, already he has proved himself very proficient at an integral part of Army training.

In target practice, the target resembles, from a distance, a man. The guys aim at the object and the idea is to get a high score. Thirty-nine is considered tops. Red—now known as Eagle Eye Red—knocked off a mean thirty-seven.

"One of the interesting things about being a G.I.," Red continued, "is the characters you meet. There was one kid who loved a fire—but he also hated observation posts. And therein lies a yarn. Our company had to march to the observation post, which was about twelve and a half miles from camp, and back again several times during the week. None of us liked it, but this boy just plain couldn't stand it. One night, he said to us, 'I'm going to burn the post.' And off he started. We tried to stop him, but we couldn't. About an hour later, he was back.

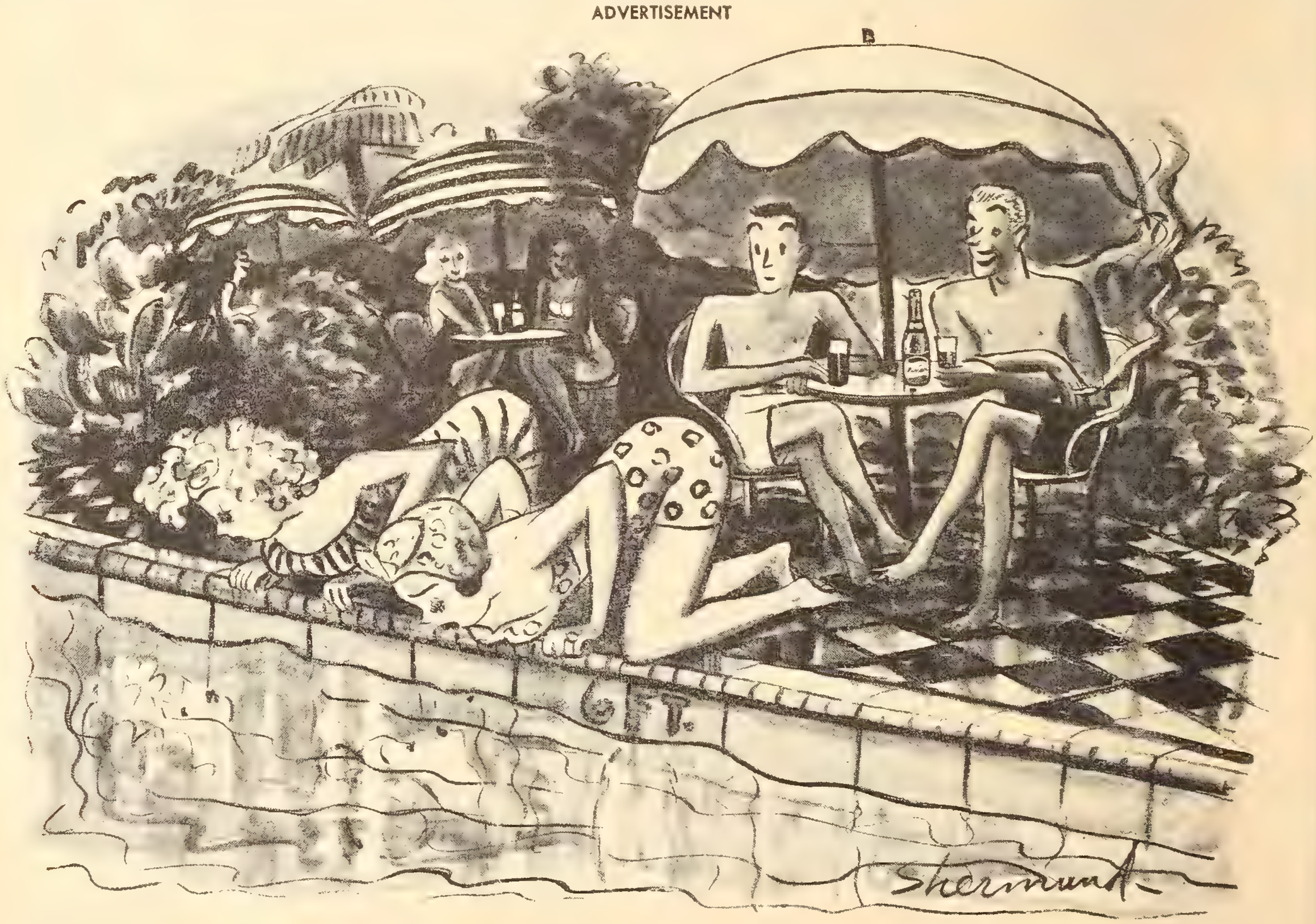
"'What happened?' we asked him.

"'Oh, I didn't burn it,' he replied. 'I was afraid they'd make us walk to the next post then—and that's twenty-five miles away. I'll leave that one stay.'

"Another time during a lecture, the boy came over to me and said, 'Better get your bucket.' I couldn't get his angle. 'Why?' I asked. Grinning broadly, he sang out, 'You'll find out.' Finally, I happened to look up to the platform where a lieutenant was talking. Smoke was rising behind him. I took one look at the kid. He just went on grinning. Then a lot of us fellows grabbed some buckets and went charging up to the platform. We got the fire out in time." Red sighed, "I don't know about that kid. He may not get along so well in the Army."

Red has a reputation in camp as a swell guy. He is known as the Chaplain because he's always fighting someone's battles, and as the fellow who does more cleaning up than is quite necessary. Many is the time he has risen to the aid of boys he felt were getting a raw deal. More than once he has gone to see the General on the hill with what he con-

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sidered an injustice being done to some fellow. He wasn't being a busy body. He was of genuine help. Even now, many of the boys come to him with their problems. He is visited as often as the Chaplains there. His reputation as a friend in need reached four Chaplains and they even asked him to go overseas with them as their assistant. The motto around Camp Roberts now is: "If you got a beef, tell it to Skelton."

As for his mania for cleaning, the guys just stare at Red and wonder. When he first came to camp, he decided to clean the barracks all by himself one day. One of the guys who had been there longer came over to him and said, "Now look, Skelton. You can carry this too far. Don't work so hard." To which Red merely answered, "This is going to be my home for a while and I want to keep it as clean as I would my own place."

The kitchen also worried Red. The floors are cleaned three times a day and are spotless, but the pans and skillets—in the hurry and confusion—are occasionally given the once-over-lightly treatment, boys being the dishwashers they are. One day, Red happened to be in there when he saw the cooks making a cake. They were going to pour the dough into pans that were clean but that Red thought could use more scrubbing.

"Aren't you going to clean those pans more?" Red asked.

"No, they're clean enough," the cook said. "And the way you guys do K.P. —well!"

"Well, I sure would clean them."

"Okay, clean 'em, bud."

So Red went to work and scrubbed every pan that he thought needed it.

Red's work at camp isn't confined only to the routine matters. Several times he has gotten up at five a.m. and has done his Army work until five p.m. He's then had a quick dinner, gone to the hall, and entertained the boys until eleven at night. Besides his shows he gives for the boys and for those at other camps, he has given five shows a week at night for the Boy Scouts camp, at the request of his own officers. He has never objected to any of this. He has accepted no privileges. And he has gained, as a result, the complete admiration of all the men in camp.

As we sat talking about the kids in camp, Red suddenly became serious.

"I'd like to issue a direct appeal, if I may, to the American people," Red began. "And it's about the matter of rides. Our camp is located near just a little town, but we can go there on our short passes. There's not much to do there, but at least we get away from camp. Yet every day I see kids hopefully standing on the road waiting for a ride. And I see many selfish civilians, their cars empty, go merrily past the boys. I know how those boys feel. I've waited for rides too. I know how tired they get and how low they are when a car passes them up. So—won't you all remember to give a boy a ride? It means a lot to him!"

Here was a new side of Red to me. Not a crusader exactly. But a serious, solemn person. As he spoke, there was real sincerity in his voice.

"I would also like to say something else to the folks back home," Red went on. "And, to me, it's a very important something. A lot of kids come home on a furlough and act as though they aren't happy to be home. And their folks worry. Well, the boys are so happy to be home that they don't want to enjoy themselves too much because that only makes the going away again harder. They may not enjoy their cars so much either, but only because they know how hard gas is to get at home. It's because I know how hard I've tried to fight against enjoying myself too much on my furlough that I'd like to pass on a few tips to the folks at home.

"For one thing, don't try to arrange parties for him. If he gets up early, don't ask him why he didn't stay in bed. Don't make him feel he should go to bed early at night just because you are retiring early. If a kid of eighteen comes home and is smoking for the first time, don't be surprised. Don't forget, too, that it's wrong to tell the boy what to do when he's home. He's used to being told what to do at camp and he doesn't want any orders when he's away from it.

"In short, remember one thing above all else: let your boy live when he's with you and live as he wishes, for he may not get back to you."

As I left Red that day, I saw what the Army can do—and is doing. It's a great leveling-off process, a true example of democracy at work. Red was still a star, yes, but he was a star as a G.I. He's a guy Hollywood can point to with pride.

HOLLYWOOD STARS YOU KNOW USE Overglo BY WESTMORE





BARBARA STANWYCK
Starring in the Warner Bros. Picture
"MY REPUTATION"

FROM HOLLYWOOD . . . WESTMORE'S SENSATIONAL NEW LIQUID-CREAM FOUNDATION MAKE-UP

NOT A CAKE . . . NOT A CREAM
DOES NOT CAUSE DRY SKIN



PERC WESTMORE, *famous Hollywood make-up genius, and Director of Make-up at Warner Bros. Studios in Hollywood.*

FOR the flawless-looking complexion of the stars . . . one drop of Overglo . . . and presto! Quickly, evenly applied with your fingertips, this new liquid-cream foundation of the Westmores camouflages large pores and little lines. Adds youthful smoothness under powder and rouge. Keeps make-up fresh all day. Never gives a masked appearance. Non-drying, definitely! Its emollient lanolin and oil base helps defy dust and weather, too. One bottle lasts for months. Six flattering shades. $1.50 plus tax.

NEW . . . ONE-SHADE . . . OVERGLO FACE POWDER

A make-up discovery! *Practically colorless*—permits your foundation-tinted skin to glow through with youthful beauty. A face powder specially created for use with Overglo or any *tinted* cake, cream or liquid foundation. $1. *plus tax.*



PRODUCTS OF THE HOUSE OF WESTMORE

Mom's Girl

Continued from page 33

of making up my mind, thinking that you might show no inclination toward show business. You might like to read, or to cook, or to play hockey. But one day, a month after you had started kindergarten, I opened a letter that had come through the mail, and discovered that it was a bill for a month's piano lessons for you. "What is this all about?" I asked you.

"A lady came around to each room at school and asked everyone who wanted to learn to play the piano to raise her right hand, so I did," you said. "Do you want to hear me play?"

Sitting down rather hard in my favorite chair, I simply nodded. You whirled the piano stool up your height, and played an easy, fragile melody without error. I bit my lips hard so that I wouldn't cry and ruin your triumph, because you wouldn't have understood a mother's proud tears at such a time. You might have thought that I was worried about the expense, and given up the lessons because that's the kind of little girl you were.

Although I didn't know much about music, I realized in the dim but positive way that mothers have, that you had ability. Not just the pleasant ability of a youngster who loves harmony and rhythm, but a *spark*—the beginning of a lifetime of understanding the power of sound. From that small moment in our living room at home, your public career began. Your teachers advanced you so rapidly that, when you were seven, you won the Cincinnati Conservatory of Music's Post Music Contest. The prize was the opportunity to play a piano concerto with the Cincinnati Symphony Orchestra, conducted by Eugene Goossens.

I'll never forget how you looked on that huge stage, before the enormous black piano, backgrounded by the vast orchestra—black and white and glittering with instruments. You looked so small, June, but so sure of yourself. Your legs were too short for you to use the pedals, so you had to achieve your tonal modulations entirely with your fingering.

You'll never know how hard I worked while *you* were playing with the orchestra. I lived and breathed and vibrated with every note you struck. The measures slipped away behind us—there had been no mistake—just a little more, and a little more, and a little more. And there! The crescendo finale. I found that my mouth was dry, my eyes were burning, there wasn't a muscle in my body that didn't ache. Honey, I had done two weeks' work in the space of twenty minutes!

Afterward, everyone made a great fuss over you. You behaved very well. You were always a polite little girl, not at all shy, but rather solemn. Even when people were silly, you handled yourself with dignity. I thought I would burst with pride in you.

At that time, 20th Century-Fox (it doesn't seem possible, does it, that those

words were strange to us in those days) had Shirley Temple under contract and was making millions of dollars from her pictures. MGM felt, with justification, that it would be wise for them to develop a child star to share the great audience that is always attracted by a lovely youngster. You were offered a contract —a very handsome, enticing contract. I had known this moment was coming, so I was prepared for it. I said no, we weren't interested.

The money was tempting. In those days the Coogan law had not yet been enacted, so your contract would have meant that our entire family could have lived in luxury on your earnings. Neither your father nor I would have done such a thing, but we were only human and I *won't* say that a mink coat might not have found its way into my closet, honey. But to me, other things have always been more important than money. I know that sounds—as you would say—"corny," but it's true. Money will buy everything except the things you really want. I wanted more expensive things, more precious things for you, than a fine home, cars, trips, and fame.

I wanted you to grow up knowing hundreds of school friends, instead of the few to which a famous child must be restricted. I wanted you to live in a family where the purchase of a new coat meant a certain amount of figuring—then, in years to come, no matter what happened, you would be able to live economically if need be. You would know how to save, to cut corners; and you would never develop a grandeur complex.

I wanted you to be able, as a subdeb, to go anywhere at any time without being stared at, or questioned. I wanted you to have your small secrets, your independent adventures, your priceless young freedom. A famous child must be constantly guarded, trained,



It's "A Thousand and One Nights" next for Cornel Wilde, seen here with Adele Jergens. Columbia made it a Technicolor extravaganza.

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See and feel your skin become fresher, clearer, younger-textured!

I DON'T just *SAY* that Lady Esther 4-Purpose Face Cream does wonderful things for your skin. I PROVE it—prove it by means of the "Patch Test"!

Just choose a part of your face that is too oily, or too dry—or where you have a few blackheads or big pores. Rub Lady Esther Face Cream on that one part of your face, and wipe it off. Wipe it off *completely*. Then see how that patch of skin gleams with new brightness and clarity! Touch it—feel how the dry little flakes are gone!

What happens to that small patch of skin will happen to your *entire face* when you use Lady Esther Face Cream. *For it does the 4 things your skin needs most for beauty!* **(1)** It thoroughly *cleans* your skin. **(2)** It *softens* your skin. **(3)** It helps nature *refine* the pores. **(4)** It leaves a smooth, perfect *base* for powder.

Make the *"Patch Test"* Tonight!

You'll never believe the difference a *single application* of Lady Esther Face Cream can make in the appearance of your skin—until you see it for yourself. So get a jar and make the "Patch Test" tonight. See living proof that this *one cream* is all you need for a softer, smoother skin—a *dazzling-fresh* skin!



Lady Esther 4-Purpose Face Cream

protected, hemmed in, because the world contains some evil men.

And, darling, I wanted something else for you. Because I belong to the "older" generation, I suppose I'd call this intangible thing I wanted for you, "moonlight and roses," or "honeysuckle and a soft guitar." I wanted you to have your sixteenth year as an ordinary girl. You see, I was married when I was seventeen. I think, occasionally, that it is a bit too young to assume the very real responsibility of marriage; I think I missed some things, by being married, that a girl also misses by being in the limelight.

Perhaps, June, I should explain here—lest you get the wrong impression—that in nothing I have written do I mean to criticize the mother of any child star, nor the star. I have the greatest admiration and respect for the manner in which many child stars have been brought to maturity. It is an accomplishment almost beyond proper evaluation and evidences a diplomatic ability that I'm sure I never had. But, to return to the thing I was telling you, we turned down your contract, dear. You didn't quite understand what it meant in those days. Some of the children at school heard about it and asked you if you were going to Hollywood. You said no, that you liked Cincinnati.

But from that time on, I saw that you were given dramatic training. On your own, you entered all the school oratorical contests and won most of them. I will never forget one contest you lost, though. Ordinarily, the winner was given a medal, so that you had medals jingle-jangling in every dresser drawer in your bedroom, but this particular night the first prize was a book.

After having given your "all"—as you said—in your oration, it was heart-breaking to see the prize go to another girl. On the way home you cried bitterly. You hadn't had much experience at being a loser. I would have been more openly sympathetic if I hadn't known in the depths of my doting heart that



It's a sea-going adventure for George Raft in his next RKO-Radio picture, "Johnny Angel." Rusty Farrell aids him in untangling mystery.

an occasional defeat was good for you. You had to learn to take it, because we all do.

As I say, you sobbed wretchedly. You said it was unfair for anyone to work as hard as you had, then to fail. You said you would never enter another contest as long as you lived. Your younger sister had been listening patiently to this tirade. Heaving a vast sigh she said at last, "Well, I don't see what all the yelling is about. What did you want of that crazy old book, anyhow? You've already *got* a book."

You stopped in the middle of a gulp and laughed. I knew, that instant, how right I had been to keep you with your sisters—they were a leavening influence that your forming character would have missed if you had been in Hollywood. And another thing: one of the most satisfying of benefits accruing to girls who have sisters, is the availability of more than one wardrobe. The three of you were never fully dressed in your *own* clothing—you were always wearing at least one borrowed item.

Remember, when you were thirteen and made your début with Dick Jurgens and his orchestra? I've laughed a hundred times at the way you got your booking, not only with him, but with the other name bands that came to town. Saying to them, "If you have a home town soloist singing with you, you'll get front-page news breaks that will really bring in the crowds," was not only true, but ingenious. It revealed an enterprising mind.

You didn't have a dress that was really suitable for that kind of an appearance, so your older sister loaned you one of her dresses and we worked like mad to get it cinched in around the waist and shortened in length. The flurry and excitement were fun. We would have missed that in Hollywood, because we would simply have gone down to a shop and bought a dress. Not very dramatic, when you recall what *Scarlett O'Hara* could do with velvet curtains.

I'll never forget the tour you and I



And a poignantly tender love story for Robert Young and Dorothy McGuire in modernized version of Pinero's "The Enchanted Cottage."

Glamorous

Joan Blondell

Famous Hollywood Screen Star says:



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Joan Blondell

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made with Ted Fio Rito's band when you were 15. You had begun to seem very grown up to me then, and I came to the conclusion that perhaps the time had come to begin to think "career" for you. When we arrived in California, I liked it so much that I decided we might as well remain here. We sent for your sisters, though, so that we could maintain our home and family life. Then, when your father got his wonderful position out here, I knew we were set. But you weren't yet sixteen—and I wanted you to have that year, remember?

You didn't much want to go to high school. You wanted to start making the rounds of the studios. I'm not sorry that I insisted upon your enrolling. I wanted to see you going to high school football games and high school dances. I wanted you to meet the fine group of boys (many of whom are now flying planes or ground-fighting in France and the South Pacific) who were in your class and in the upper classes.

That year over, I agreed with you that it was time for you to sign with 20th Century-Fox. I hope sincerely, that when you look back over your years of full, normal adolescence, you will be persuaded that I did the right thing when I refused, not once but several times, to allow you to start your picture career until you were on the threshold of maturity. This has been my gift to you: the gift of your own irretrievable girlhood.

The years you have had can never be surpassed by any amount of fame, darling. The life you have lived has given you a strong sense of family tie, and of team play. It has let you know your contemporaries without the false barrier of prominence. And it has allowed you and me to grow up together.

For those things I am truly thankful and I think you are too.

With dearest love,
Your Mother.



Here's "Mom's Girl" all dressed up for her picture, "Where Do We Go From Here?" Major Robert S. Johnson is chatting with her.

Veronica Meets Her Match

Continued from page 26

operative! Well, what do you know!

In December, nine months after they met, Veronica and Andre De Toth were married at the Bel-Air home of the Ed Gardners (Duffy's *Archie*). Seems they had done a lot of their courting there at the Gardners' Sunday afternoon parties, and they had a sentimental feeling about the place. They were married at 7:30 in the evening, and at 10:30 they moved into the home they had bought a few weeks before high up on a Hollywood hill. There wasn't much in the way of furniture around, just a lot of crates and packing cases, but the De Toths didn't seem to mind.

Soon after her marriage I had lunch with Veronica, and over a plate of spaghetti—hers, not mine, heaven forbid—I said to her, "Veronica, I hear that marriage has changed you for the better. Has it?" You know me, the very soul of tact.

Veronica is never slow on the uptake. Not even when she's radiating happiness. Instead of assuming that hurt look that most movie stars assume when someone is so crass as to suggest that there might have been a time when they weren't the epitome of perfection, she broke out in a laugh.

"I haven't had time to be a bad girl," she said. "After all, I've only been married two weeks. And I'm up to my ears in crates and responsibilities. Give me time."

I admired her wedding ring, a small plain gold band, and Veronica quickly launched into her favorite subject—Bandi. Pronounced Bondy. Bandi is a Hungarian nickname. Andre De Toth was born in Mako, Hungary, went on the stage when he was sixteen, and started directing pictures in Hungary



Lena Horne and producer-composer Roger Edens give the cast of "Ziegfeld Follies" a treat with impromptu music between scenes.



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So before you think of what dress to wear . . . think of your Sweet Self . . . use new, snowy-white ODORONO Cream Deodorant for instant, full, long-lasting protection. **39c.** Also 59c & 10c. (Plus Fed. Tax)



Be Just as Sweet After You Dress with

when he was nineteen. He first came to Hollywood in 1937 where he got a cool brush-off. After practically starving he returned to England with Alexander Korda. He directed, produced, and wrote many pictures in Europe, but his goal was always Hollywood. He tried the West Coast again four years ago, and after a terrific struggle finally persuaded Columbia to let him direct a "B" picture, "Passport to Suez." The picture turned out so well, to the studio's surprise, that they assigned him to an "A" picture, "None Shall Escape." He did such a brilliant job on this that Ben Bogeaus signed him to direct Merle Oberon and Franchot Tone in the recently released "Dark Waters." Mr. De Toth is well on his way to being one of Hollywood's top directors.

"I never did believe in that old saying that opposites attract," said Veronica in that quiet way she has of speaking. "And now I'm convinced I was right about it. Bandi and I are very much alike in every way. We both have very definite personalities, but Bandi's is the stronger of the two. All the men I've ever known before always allowed me to dominate them, they were always kowtowing to me—but not Bandi. He tells *me.* I don't tell him.

"For instance, at the champagne supper the Miklos Doras gave for us at their Little Gypsy restaurant (Miklos Dora is one of Bandi's Hungarian pals, and was his best man at our wedding) I was having a perfectly wonderful time, and if I had had my way I would have stayed on until the party ended at two in the morning. But at ten o'clock Bandi said, 'You have to be at the studio at nine in the morning. We'd better go home.' We did."

Well, I'm telling you, when we saw Veronica stop in the middle of a rhumba, tell everybody goodbye, and it only ten o'clock, you could have knocked us all down with a feather out of Hedda Hopper's hat. Could that be the same Veronica who used to sit up in night clubs night after night with dreary drips who you could see were boring the daylights out of her!

"Bandi is a very ambitious man," Veronica continued, "and I think his ambition must be catching. Suddenly I find myself becoming ambitious too. Ambitious for him, and for myself. I recall one of the first dates I had with him he talked to me for hours about the early struggles he had had in Hollywood, and how he had had to fight his way to recognition in the industry. He spoke with great enthusiasm of the plans he had for the future. I think I must have sat there with my mouth open in utter amazement. How could anyone care that much about a career? And then one night at dinner he told me that he had seen several of my pictures and he thought that I was an excellent actress, and that I could easily reach the top in my profession if only I'd stop kicking my talent around. No one had ever talked to me like that before. No one had ever had confidence in me before. Suddenly I found myself so consumed with ambition that I decided then and there that I'd work my head off for—of all things—an Academy Award! Which

Roddy Adopts a Niece

Continued from page 28

trees have to be watered, pruned and tended and how often and when, too. I've seen her win the respect of more than one professional gardener or rancher when she starts talking. Talking—that's something you'll have to understand. When she starts talking, you can't get a word in edgewise unless you shout. And sometimes she shouts louder than you do, even then. Your father just stands there and grins. Some people stand there with their mouths open. Others, through experience, just go home for a couple of hours. She talks, Bronwen, she talks! That's one of her worst faults. But once you get used to it, you learn how to get along with it and her sense of fair play gives you a chance sometime.

Like many persons coming from an older country, I had looked forward to America but was bewildered by it when I arrived. I was homesick at times and looked back with longing on my old home. But not your mother. And today, neither do I.

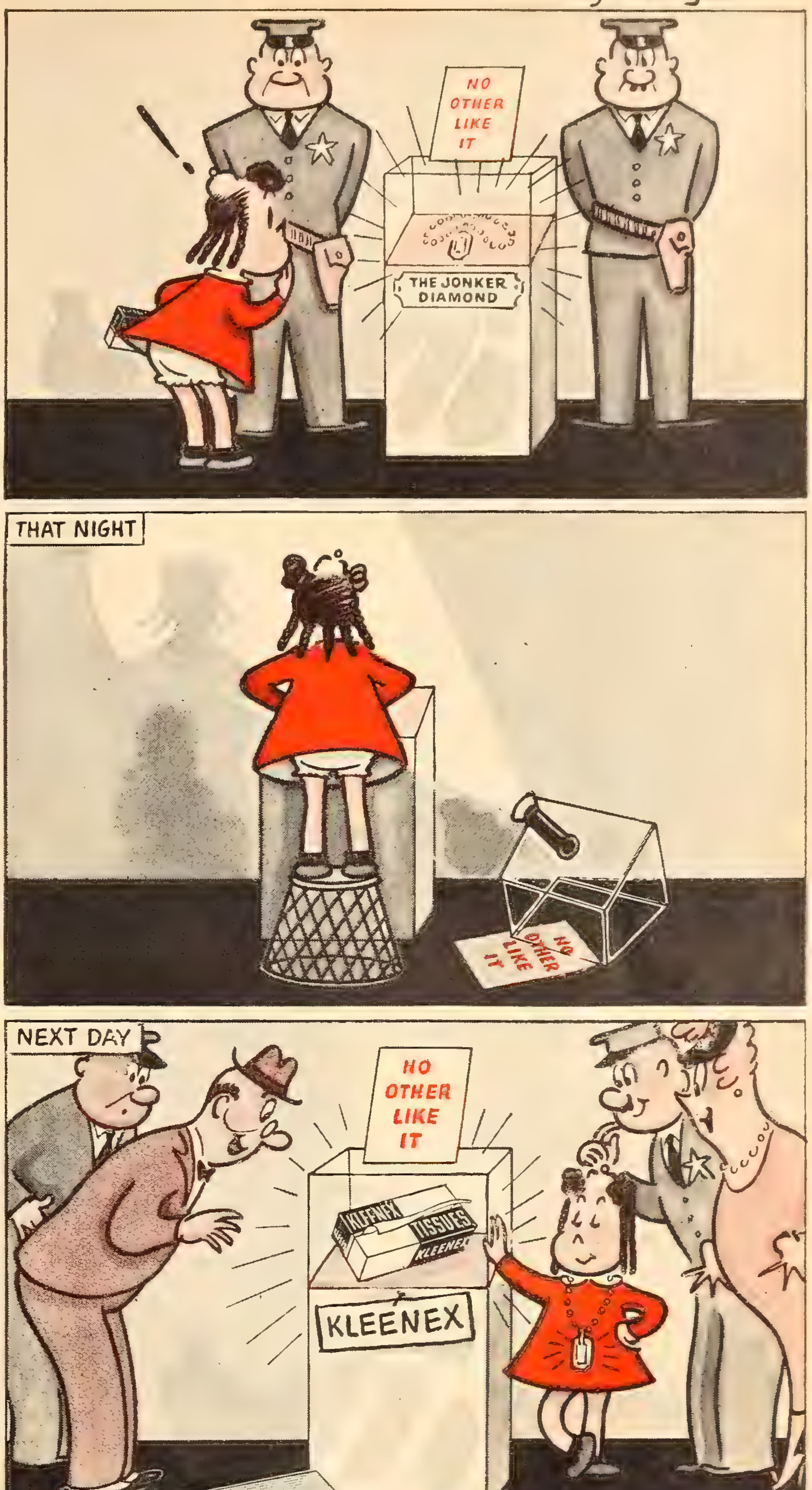
Your mother says, "Why, back in Ireland they call America 'Greater Ireland.'" And that's the way she made me see it. For America is "greater" than anything we've known. There's more of everything. There's peace a thousand miles in every direction. The wheatfields flow mile after mile. Railroads run on time. People complain if it takes more than three days for a letter to cross the continent. (That will sound odd to you 20 years from now, but it's significant today.) A man, hungry, knocks at the back door and the housewife wonders whether she should feed him there or let him come to the breakfast table. Log-cabin born boys become president. North fights South and settle their fight within one generation, continuing it only in verbal skirmishes. That's America. Your mother taught me all that, Bronwen. Americans are idealistic and good-hearted for the most part. She taught me the kindliness of their laughter.

Your mother could have had one of the most glamorous weddings in Hollywood. But she had one of the most sentimental instead. Because she couldn't be married in her parents' home, she went to the home of your Price grandparents in a little Mississippi town. She has a whole book full of snapshots which were taken there. They're as homey mementos as any girl could have. On her dressing table today, there is a sprig of her wedding bouquet bottled in alcohol and sealed.

Your mother is a good wife. She tries always to please your daddy. He makes the final decisions even in minor things. She likes to wear purple, red and pink, but your father doesn't like those colors on her. He selects the clothes she wears. When someone asked her, "But don't you ever want to wear those colors anyway?" she answered, "If I did wear them, Will wouldn't go out with me." That is that.

Your mother and father make their home the important center of their lives. They like to experiment in the kitchen

LITTLE LULU by Marge



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she's quite a responsibility, too. Elaine goes to a nursery school during the day. "I'm six years old and go to high school," she informs everyone importantly—that's her story and she sticks to it. Elaine adores Bandi, who in turn double adores her.

After they bought the house they decided it had to be re-painted before they could move in. But with painters being hard to get these days it began to look as if the house wouldn't be finished in time for them to move in on their wedding night, as they planned, and the wedding would have to be postponed. The painters over at General Service Studios (where De Toth made "Dark Waters") heard about their dilemma, and as a wedding present to the De Toths they rushed over and gave them a good last minute paint job. The paint was dry enough the day before the wedding for them to move in their crates, trunks, and packing cases. Part of their furnishings they had picked up at auction sales in Hollywood and Los Angeles ("We seemed to have all our dates at auction," said Veronica.) Then, too, Veronica had a few things in storage which she had salvaged from her home in Seattle when she was married to Major Detlie. They plan to have a lot of new furniture made especially for their home, but it takes time, what with war-time priorities.

The studio gave Veronica the day off when she got married (she's starring now in "Good Intentions") but naturally she spent most of that day getting herself prettied up for her wedding that evening. "All day," she said, "I tried to find time to run over to the house to get the bed made at least—but with all the fuss and excitement I couldn't make it."

After the wedding Bandi drove his bride up the hill to their home, and in the tradition of bridegrooms, carried her over the doorsill.

"If there's anything I don't feel like doing right now," sighed Veronica wearily, "it's making a bed."

"Too bad, dear, but you have to face it," said Bandi casually. "It's your responsibility."

The "new Veronica" didn't even bat an eyelash. She dragged her tired body up the stairs, and was all set to dig around in a lot of packing cases until she could find sheets and blankets. She opened the door of the bedroom—and what a surprise! Bandi had been there all afternoon getting things into shape. The bed was made, a fire was burning in the fireplace, lamps were glowing brightly, and there were flowers everywhere!

How did Veronica meet such a wonderful, thoughtful man? Well, she nearly didn't. Veronica's agent wanted to get her for the starring part in "Dark Waters." He thought he could arrange a loan-out deal with Paramount, provided Andre De Toth, the director of "Dark Waters," wanted her for the part. Twice the agent made a dinner date for Veronica and De Toth to meet, and twice Veronica didn't show up at all. The third time the agent suggested a dinner date De Toth, who was getting bored with having dinner alone with the agent said, "I will wait in my apartment until eight o'clock. If she arrives at the restaurant before eight call me and I will drive over immediately."

Veronica got in just under the wire, the agent flew to the telephone, caught De Toth just as he was leaving, and told him Miss Lake was waiting for him at the Players.

"I was prepared to dislike her intensely," De Toth now confesses.

The "Dark Waters" deal didn't work out. But that dinner at the Players started things. For the next three months they had a date once a week. And then they fell in love. They went together nine months before they married, which is pretty long for a Hollywood courtship. But if two people with such definite personalities can survive nine months they can survive a lifetime.

"I wanted our first Christmas together in our home to be one of those beautiful, unforgettable days," Veronica told me. "But I did an awful thing. I could have kicked myself." My ears perked up like those of an Airedale. Did she slip arsenic in the egg nog? Did she forget to buy her husband a Christmas present? "Tell me," I coaxed.

"We were invited over to the Gardners for Christmas dinner," Veronica sighed, "and we had forgotten what time they wanted us there. So I called the Gardners house and asked to speak to Mrs. Gardner. 'Who's calling, please?' asked the butler. 'Miss Veronica Lake,' I said without thinking. Then I saw the hurt look in Bandi's eyes. I could have died. It almost ruined the day for me."

When a movie star worries about someone's feelings—it must be love.

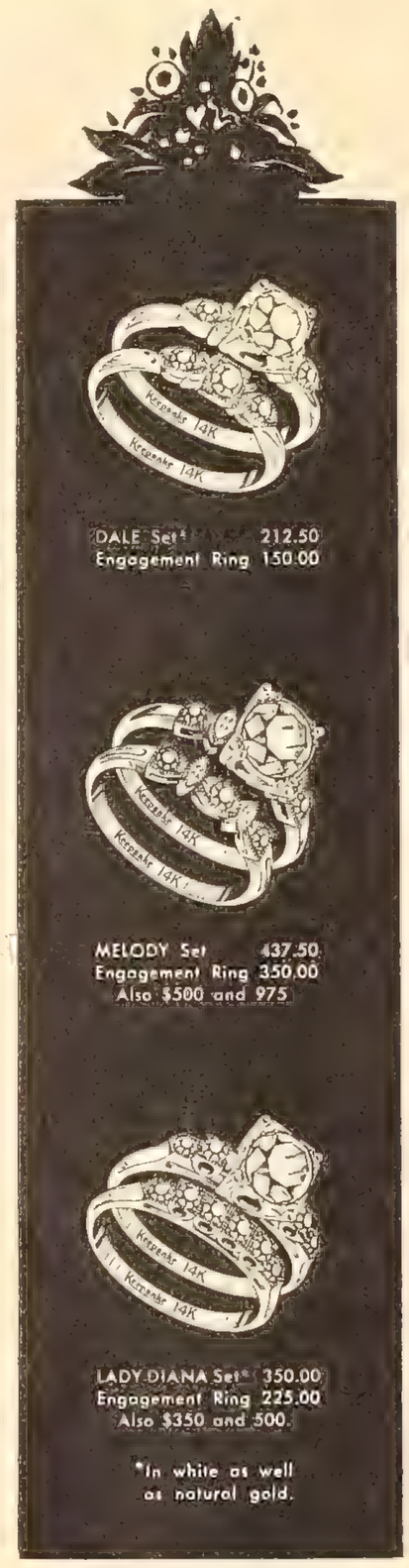


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reminds me," Veronica hastily gulped her last swallow of coffee, "I only have an hour for lunch. I must rush like mad."

Last year she would have said, "Let them wait." But if there is any waiting done on Paramount sets these days it is not being caused by Mrs. De Toth.

So, thanks to a nice Hungarian director, Veronica has discovered *time*. It never meant anything to her before. But she hasn't been late on a set, or late to an appointment, business or social, since she fell in love with Bandi.

Veronica was born irresponsible. A lot of people are. When she was little more than a child (she's only 22 now) she married John Detlie and he took on the responsibilities of organizing and running their home. Following her separation from him she moved in with Mrs. Rita Beery (and there is a beautiful woman if you ever saw one) who naturally assumed all the household responsibilities.

"Veronica," Rita who loves her dearly often told her, "you are really the most disorganized, irresponsible person I ever met. Heaven help the man who marries you!"

Well, the man who married her not only introduced her to "time" but also to "responsibility." Since she became Mrs. De Toth she has been loaded with responsibility—and she likes it! Takes to it like a duck to water. The De Toths have only one servant (and lucky to have one these days) and so Veronica pitches in and helps with the cleaning, the marketing, the laundry, and even the cooking. Her curly-headed, three-year-old daughter, Elaine, lives with them, of course, and as Elaine has no nurse now



Judy Garland found the newest model of pin-up pictures when she started to answer requests by enclosing this snapshot which one of her girl friends took on a recent vacation.



Before



After

"I lost 77 pounds in 6 months!"

—says Mrs. Jane Ende of Rock Island, Ill.

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The first six weeks she lost 30 pounds. She kept right on and went through her course again and again. Today she weighs just 125—is slim, trim, attractive.

"Life is very different now," she declares. "I look and feel as a young woman of 28 should. I can wear smart, stylish, youthful dresses in size 14 instead of matronly 44. I have the pep and vitality to keep up with and enjoy my two children. And I know that following the DuBarry way, I need never be overweight again."

MRS. JANE ENDE'S MEASUREMENTS TELL THE STORY

	Before	*After*	*Total Change*
Weight	202 lbs.	125 lbs.	77 lbs. less
Height	5'3½"	5'4½"	1"
Bust	42½"	34½"	8" less
Abdomen	44"	32"	12" less
Hip	46"	34½"	11½" less
Thigh	26½"	20"	6½" less

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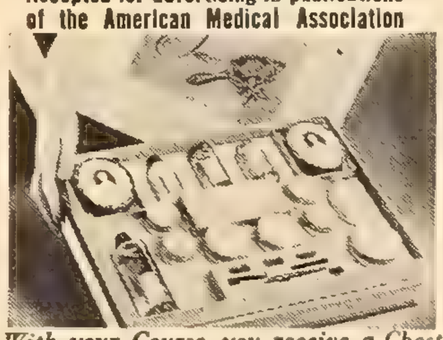
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together. They like to read together. They play badminton and swim together.

Your mother believes in "waste not, want not." Because of that, you have a layette of pure silks and hand-made lace. When your mother came from Ireland, she brought hand-made undergarments fashioned of those fabrics. When they went out of date, she packed them away carefully. Now that silks and laces are impossible to find, she has them for you. She made your layette herself.

Babies need certain things for only a short time. Some mothers squander lavish sums of money on them. Others borrow from friends whose children have outgrown them. Your mother did that. Mrs. Dave Savage, whose husband is a film-cutter at 20th Century-Fox Studios, had rubber sheets to contribute. Sue Dailey, once your mother's stand-in and now one of her best friends, provided your bottle-warmer. Mrs. Muriel Harris, whose husband is also in the Marines, lent the sterilizer. Your bassinet was used by Antoinette Maureen Wagner, your mother's godchild and daughter of the Clem Wagners. Your mother redecorated it in white organdy and blue silk—blue not because she had her heart set on a boy, but because you'll probably have red hair and you know how your father feels about pink for a red-head.

Your mother bought unpainted furniture for your room and painted it herself. She made the fluffy white organdy curtains which go so well with the blue wallpaper polka-dotted in white. She made the yellow satin down comforter for your bed.

All these good, practical, sentimental and fine qualities are your mother. And yet she's one of the world's most famous beauties! But your mother, Bronwen, wisely considers her beauty God-given. She considers her talent a combination of gift and hard work. But she considers a woman's greatest achievement a happy marriage, fine children and a good home. She never brings her work home with her. She never discusses her work with your



The Williams Brothers, Bob, Don, Dick and Andy, have harmonized since their cradle days.

father. If she has any difficulties, she expects her agent to smooth them out for her. She doesn't make beauty and talent a burden to her family or her friends.

But I must add some warnings—besides her fault of talking, she has an Irish temper. Whenever you see her scrubbing floors, keep out of the way. She's controlling her temper when she gets down on her hands and knees with a scrubbrush. Never, Bronwen, call Irish legends just superstition. Your mother believes in the little men, the banshee and the leprechawns. She believes in signs and omens. You can't change that in her. Your mother buys hats, too. Scads of them. So keep her away from hat-stores when you want a new dress or something.

She wanted you! How she wanted you! This past year was memorable in Hollywood as the year the stork blitzed the studios. Some persons say your mother talked half the actresses in town into taking time out from work to have a baby. Now she has you, I know how happy she is.

Yes, she was my first love. I fell in love with her when I was eleven years old. I'll soon be fifteen now. Soon, I shall begin thinking about my true love. I'm sure she will be much like your mother. My mother, father and I have loved her a long time. A cable has just come from my father sending you his love. He is an officer in the British Merchant Marine and a real hero of this war.

As I write this, neither my mother nor I have seen you yet. I'm an actor, too. I'm up in the Kaibab Forest making a picture called "Thunderhead." I'm enjoying looking out over miles of pine forest, great mountains and great open spaces. And my mother and I are eager to get back to Hollywood so we can meet you.

When you are able to read and understand this, I hope you will permit me to remain

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NAME.....

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A Penny for Your Thoughts

Continued from page 49

side of a mountain. Luckily no one was hurt, but Penny and Major Bob were forced to trudge two miles through deep snowdrifts to the nearest cabin, toting the children on their shoulders. The family in the cabin were hospitable but cramped for space; for the next five days nine people shared three rooms and a dwindling food supply. When they were finally rescued by Forest Rangers ten-year-old Dorothy gurgled, "Wouldn't this make a lovely 'Blondie' picture, mommie?" For her it had been high adventure. For Penny the five days had been filled with anxiety over her only failure to appear on a "Blondie" show.

Shortly before Suzie was born, Penny decided she wanted to be with her husband when the baby arrived. The only way this was possible was to fly to Quantico with him. She went to her family doctor for permission with little hope of getting it. "Of course it's all right for you to fly," said the understanding physician. "Having babies didn't prevent our pioneer women from crossing the country in covered wagons, and it needn't hold you back. You're perfectly strong and healthy." So Penny Singleton Sparks had her baby at the Marine base hospital just like any other G. I. wife and settled down in one of the small cottages available to families of men stationed there.

Her attempts to "brighten the corner" she occupied at the base furnished her neighbors with plenty of amusement. There was the incident of the garbage pails, for one. With busy brush and gay red paint she transformed the ugly black receptacle into a thing of beauty. On garbage collection day she was exasperated to find her painted pail gone and another old black one in its stead. Un-



Lt. Robert Taylor does an exceedingly fine job of commentating in Navy war short, "The Fighting Lady," released by 20th Century-Fox.

daunted, she carried on with paint and brush and another pail was glamorized. Came another collection day and another switch. If a kindly neighbor hadn't informed her that all garbage cans were carted to a central dumping ground and impartially redistributed Penny might have gone on until every pail in Quantico was redecorated.

Then there were the ruffles. Penny tacked them everywhere. And shelves. She lined the entire back porch with shelves for her home canning. What she didn't know was that authorization was necessary before improvements might be made. When word reached the Colonel that Penny was considering sawing the upper half of the door from the lower half for "quaintness' sake," he came at a haughty trot. With unbelieving eyes he viewed the changes and bellowed, "*Who* gave you permission to make over the place?" Petrified Penny dropped the chintz petticoat she was draping around the belly of the kitchen sink and removed the tacks from her mouth. Before she could reply, however, the Colonel caught sight of the bathroom with its gilded pipes and beruffled bathtub. His magnificent control was shattered. When he could stop laughing long enough to speak he gallantly admitted he liked what she'd done. To this day the cottage remains as Penny left it, shelves, ruffles and all. It has become one of the sights of Quantico, where visitors are taken to see "The house 'Blondie' lived in."

An intriguing sight is Penny and her daughters, each with hair screwed up in four neat buns on the top of their heads and wearing identical dotted swiss pinafores. Across baby's bodice is embroidered "This Is Suzie" to distinguish her from big sister whose pinafore bears the information that "This Is Dorothy." Penny is labelled "This Is Mommie." The living room walls are covered with



He takes time out for a date with his wife, Barbara Stanwyck, while they are in New York. Warners' "My Reputation" is her next film.



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family snapshots, birth certificates, diplomas or anything else that sentimental Penny has been able to stick on a mat and frame in maple. Red-haired blue-eyed Suzie displays no interest in any of these, preferring a crumpled picture of a Marine she tore out of a magazine and fondly dubbed "Dopey Joe." To him she confides all the problems confronting a two-year-old mother with a delinquent doll. For "Dopey Joe" too, she performs her grandest accomplishment, a rendition of "Shortnin' Bread" in its entirety. Evidently she takes her lyrics seriously, for a radio commercial recommending a particular brand of vitamized bread recently threw her into an infantile rage. "No no *no*," she shrieked at the radio. "Mammy's little baby loves *shortnin'* bread!" Dorothy Grace, blessed with enormous brown eyes and hair to match, is naturally beyond the "Dopey Joe" stage. Last year, though, she startled her mother by announcing, "I know what I want for my birthday—Frank Sinatra." Penny finally persuaded her to settle for an autographed likeness. This year Dorothy's heart belongs to Van Johnson and she has already declared she will accept no facsimile, no matter how reasonable.

Major Bob, over six feet tall and strikingly handsome with blue eyes and brown wavy hair, has been retired from the Marine Corps and is preparing now to resume his career as motion picture producer. His homecoming brought no troublesome "adjustment" period, for Penny had planned and prepared for that moment from the day he joined the service. "When Bob returned he found everything just where he left it. Not a sock was shifted from its accustomed place. His civilian clothes were neatly pressed. Home was exactly as he remembered it. I think every woman who loves her husband is keeping their home intact while she waits. The same is true of their spiritual home. The love they shared will be the stronger for having weathered the upheaval of a normal home life. I know that." Penny's serious face breaks into a "Blondie" grin, her blue eyes shine with amusement at her own intensity. Back of the grin, however, is the steady glow seen only in the faces of women who have known the joy of welcoming home a returned soldier and resuming a happy marriage. In Penny's there is the added strength of a twentieth century pioneer, managing a full career, home and children with an unwavering heart.

Look Here, Girls and Boys

Continued from page 16

really cold water. The cold application closes up the pores and helps to keep them dirt-resistant. We repeat that twice a day is not too much for soapy face scrubbings, and, if the skin is inclined to oiliness, more frequent washings are recommended.

Clean hair, too, is important in itself, but it's also a necessity so far as clear skin is concerned. Maybe you don't know it, but dust and impurities in the hair

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and scalp often spread to the surrounding complexion. So, don't neglect that weekly shampoo if you would have shining locks and a pretty face. You can buy a bottled shampoo, or make your own by melting down any pure soap. (This latter is an excellent way to use up the remains of cakes of soap.) A really good shampoo consists of: First, wetting the hair thoroughly with warm water; then, an initial soaping to remove the surface dirt; a thorough rinse and a second lathering to be sure that all soil is gone; at least three rinsings with clear warm water, and again, a final colder dousing. Oh, and of course you'll massage your scalp vigorously as you soap your head. Just as on the face, the combination of stimulation and cleansing is the most effective means of keeping the hair and scalp shiningly healthy and dandruff-free.

And now about that daily bath. Whether you are a shower or a tub addict, don't think that a quick dunk in the tub or that hasty waterfall on you makes you clean! So many girls do not take their bathing seriously enough. They should, because it's the all-over soap-and-water cleanings that keeps the body skin lovely. Now is a very good time to start careful bathing, because those beach days when everyone wants nice smooth necks, arms and legs are close at hand.

Make your daily bath a pleasant, relaxing and beautifying business. In a tub, or shower, of nice warm water use your soap and bath brush conscientiously. From top to toe lather and scrub until your skin is glowing. (A little extra scrubbing will keep back and chest blemish-free and will soften roughened knees and elbows.) Sponge off with cooler water to close the pores and to prevent taking cold when you emerge.

This constant face washing, shampooing and bathing is, without a doubt, the A-1 health and beauty ritual for every normal skin and hair. But it's much more than that, because it's also the best way to prevent and counteract those disfiguring skin troubles that sometimes accompany growing up. Naturally, young people resent pimples, blackheads, and rashes which sometimes appear to mar their good looks and to spoil their good times. When blackheads and pimples start to appear, any beauty expert will tell you to *increase* your soap and water scrubbings!

If blemishes already have a head start on you, rely again—and be patient about it—on soap and water, medicated creams and cover-up antiseptic lotions. (Simple calomine lotion to which color has been added serves this last purpose well.) Five or six times a day is not too often to wash your face. Remember, pimples re-infect themselves and new ones appear when absolute cleanliness of face, hands and hair is not observed. At any time when skin is inclined to bumpiness let soap and water substitute for the cleansers and use as little make-up as possible. Add prettily colored lips and shiny eyes to your clean, clean, lotion-covered face and your spots won't be half so obvious as powdering and rouging would make them. There'll be plenty of time, when complexions are clear again, to beautify with those ever-alluring cosmetics!

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PACKER'S *Pine Tar* SHAMPOO

CAT'S PAW
NON-SLIP
Rubber Heels & Soles

When Alan Ladd Played Cupid

Continued from page 41

for years. Gloria is quite hep to all the secrets of makeup and lighting. But John, she hastened to add, as if I didn't know already, was no disappointment, in fact, much better looking off than on.

After the Ladd party, which was on a Saturday night, John took her to the Clover Club for a dance or two, and then saw to it that she got home at a nice conservative hour. This made a bigger hit with Mrs. De Haven than it did with Gloria. She began to worry. Gloria is good at worrying. Maybe John didn't like her. There was a difference of twelve or thirteen years in their ages. Maybe he considered her a child. Maybe she wasn't woman of the world enough for him. Maybe she should have worn a little makeup, instead of just lipstick which is all she ever wears. But she didn't have to worry long. John was on the phone the next day inviting her to Ciro's on Wednesday night when Xavier Cugat's orchestra opened there. Gloria was probably the only girl in the entire club that night who wasn't casting longing, covetous glances at Van Johnson—who was stagging it. Gloria just looked at John.

For six weeks after their first date they just had "casual" dates. If John wanted to take another girl dancing it was all right with Gloria, and if Gloria wanted to have a date with another boy, it was all right with John. Then gradually they noticed that instead of having only one or two dates a week



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they were seeing each other every night!

"It was on a Sunday night," continued Gloria, "that we started to go steady. So now we celebrate every Sunday as our anniversary. Our favorite place of celebrating is a restaurant at the beach where you don't have to wait hours for a table, and where there are so few people that you can talk as quietly and comfortably as if you were in your own dining room. And the food is heavenly. John and I both love food. John is always teasing me about my appetite. He says he eats more than two truck drivers and that I eat even more than he does. I tell him every day that I am going on a strict diet, but I never get around to it.

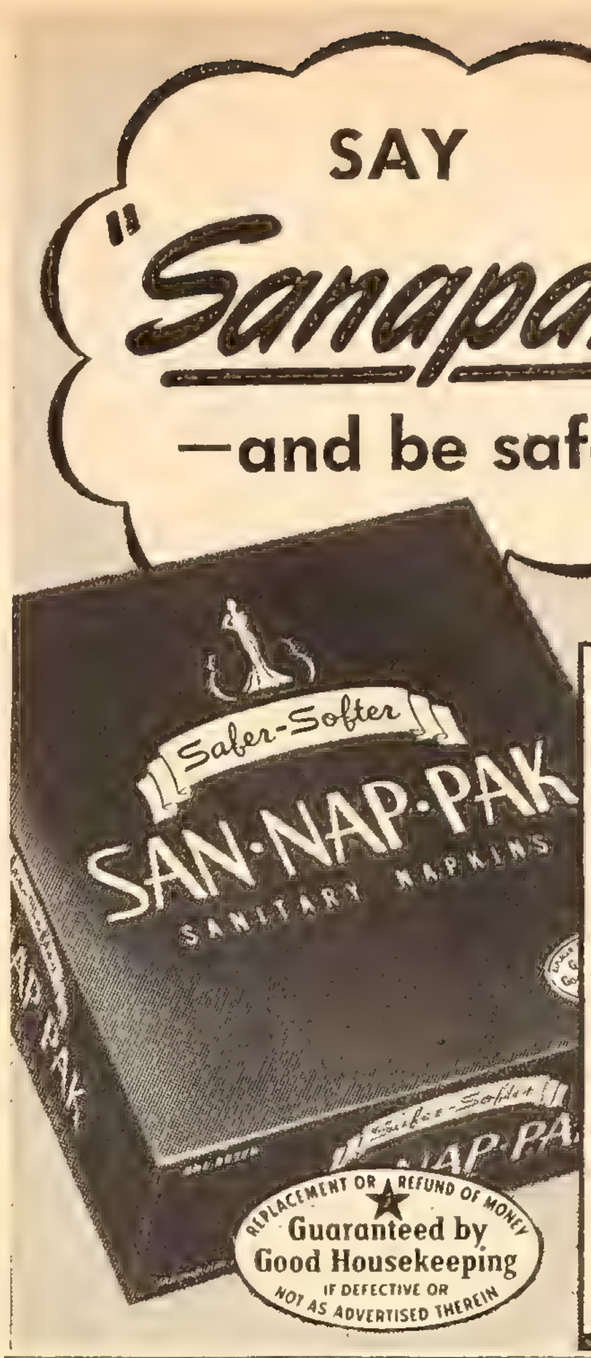
"John likes to tease me. He calls me Button because he says my nose is exactly like one. He insists that I am only marrying him because he has a house and a cook—and as you know both houses and cooks are as scarce as hen's teeth in this town. But I tease him right back. I assure him that he never in this world would have thought of asking me to marry him if he hadn't discovered that I have a new Ford—well, practically new—better than his second hand car, anyway."

Metro had no idea their future big star was seriously contemplating matrimony—nor did most of Gloria's and John's friends suspect it—until a week before the wedding when Gloria had to appear in court. All players under age under contract to studios have to appear in court once a year—California wants no more child stars (remember the Jackie Coogan case?) suddenly to find themselves at the ripe old age of twenty-one, and penniless. Nineteen-year-old Gloria



Los Angeles Business Men's Association names Vanguard's Shirley Kay Fedderson "Miss 1945."

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shook hands with the judge real friendly like and told him it had been nice knowing him. "But," she added, "I hope this will be the last time I have to go to court—about anything."

Well, that let the cat out of the bag as far as nosey Hollywood was concerned. A player is officially declared of age when she marries.

John, as you recall, enlisted in the Army Air Corps in the fall of 1942. He was stationed at different Army fields in Arizona, Colorado and Washington. But every chance he had at a furlough he would fly to Hollywood to see his little daughter Julie, now four years old, to whom he is utterly devoted. Then when he had tucked little Julie in bed at nights John, handsome as all get out in his uniform, would go stepping with June Havoc or Sheila Ryan, both of whom have been reported engaged to him at various times. A few months ago he was given an honorable discharge from the Army Air Corps, and once more became a civilian, and a movie star.

The first thing John wanted when he returned to Hollywood was a home, with a room in it for Julie. (When Anne Shirley and John were divorced in 1942 it was agreed that Anne should have little Julie Anne Shirley Payne nine months of the year, and John three. But to John's great delight Anne told him he could have her nine consecutive months, to make up for the time he lost while he was in the Army.) He decided he liked a certain neighborhood in Brentwood, so one afternoon he drove from house to house asking if the owner by any chance wanted to sell. And finally he got a break. "As a matter of fact," said the owner of the house that had really caught his fancy, "I have to return to New York soon. Sure, I'll sell."

It's a small house, but just what John wanted. He tore out walls, put in alcoves, bought second-hand furniture, a second-hand Frigidaire, and new wallpaper. Julie selected the wallpaper she wanted in her room. He quickly acquired a cook, and a dog and a cat. Everything a home-loving, serious-minded man like John wants—except a wife. And then Alan Ladd played Cupid, and now that's been attended to quite nicely, thank you.

Gloria and John were married at the Beverly Vista Community Church in Beverly Hills a few days after Christ-

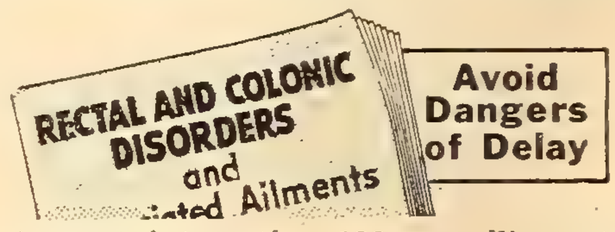


Ruth Hussey, who poses for "Fashions for a Lady" on pages 52 and 53, diagnoses John Carroll's case in their new film, "Bedside Manner."

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U.S. Army Signal Corps

Marlene Dietrich chats with Army Photographer Pfc. Robert Wescott after giving performance for American Forces somewhere in Germany.

mas. Director Walter Lang was John's best man, and Marjorie De Haven was her sister's maid of honor. The wedding was very quiet and un-Hollywoodish with only the members of the family and a few close friends. Because John's favorite color is blue (she likes green better) Gloria wore a blue satin suit and a black tulle hat with blue flowers on it.

They hadn't really intended marrying during the holidays but they wanted a week's honeymoon at least. And good old Twentieth Century-Fox was wasting no time in getting John back before the cameras—John being one of their biggest money makers at the time he left the screen (his last picture was "Hello, Frisco, Hello") to enlist in the Army. Immediately they returned from the honeymoon in the desert John went to work in "The Dolly Sisters," with Betty Grable and June Haver. Gloria, following her sensational success in "Two Girls And A Sailor," was rushed by Metro into "Between Two Women," with Van Johnson, and "Step Lively" with Frank Sinatra and George Murphy. But at least she'll have a breathing spell now. While the studio is readying her next picture she will have a few months off in which to practice being a good housewife.

"John doesn't want me to give up my career," Gloria told me. "He's one of my staunchest critics, and best audiences too. I am glad John feels that way about it because I have always thought that you can be a good actress and a good wife if you're smart about it. I'll see to it that I stop being Gloria De Haven at the studio gate and turn into Mrs. Payne until seven o'clock the next morning."

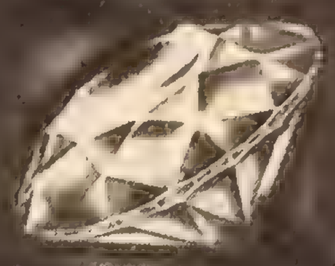
As the bow-and-arrow boy, I think we can safely say, Alan Ladd gave a sterling performance.

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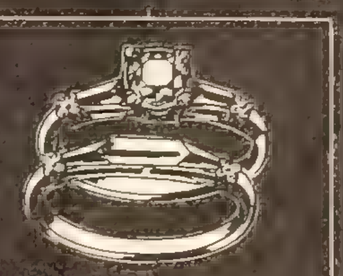
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"Love Isn't *All* In Marriage!" Says Loretta Young

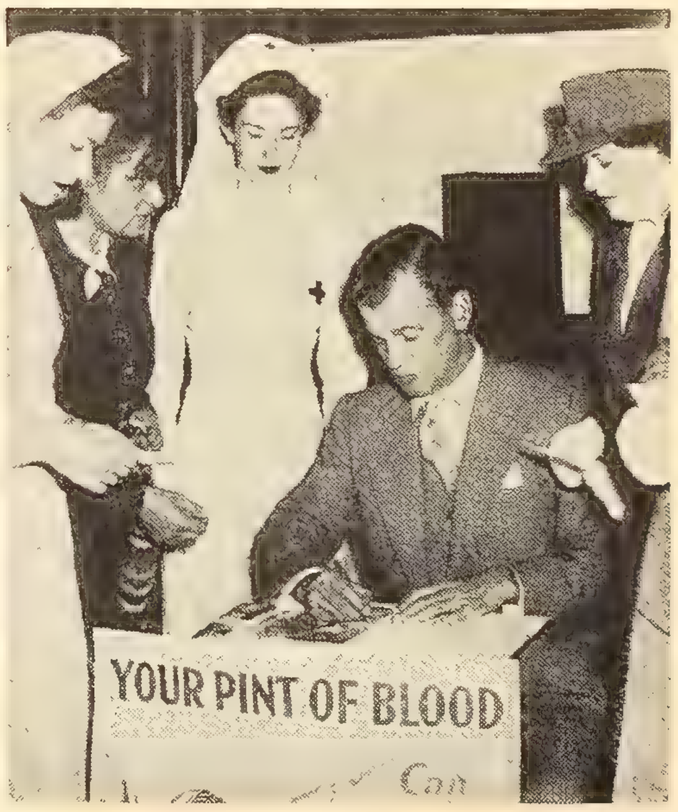
Continued from page 45

and dearer emotions, such as poor young Lynn and Lewis never knew.

To me, the whole answer to everything is a happy married life. I believe that a woman's love *is* her whole life (and career women are no exceptions) and her marriage is the house in which her life is lived. I also believe it is, or should be, the same for a man. And that both man and woman should give, not 50 per cent of themselves to their marriage, but 100 per cent. But in order to give 100 per cent of yourself to any relationship, it must be one well worth such giving. And to make it worth the giving, there must be, in addition to the thrill of physical attraction (so often mistaken for love) the other elements; *all* of them.

I know of one very young marriage which has, I am sure, all the potentialities for perfect fulfillment and perfect happiness. When I met Gloria at Palm Springs last winter, she was nineteen. Her young husband had been overseas for two years. Gloria looked the silliest little scatterbrain in the world. She wore absurd clothes. Too much makeup. She was forever playing jitterbug records. But I noticed that when the young officers stationed there came over to our hotel to date the girls, Gloria never went with them. One day, I asked her, "Gloria, why don't you ever go out with the boys? It's all very innocent and gay, isn't it?". "Yes, it is, Mrs. Lewis," she said, then added gravely, "but I don't believe in it. I think it's bad propaganda for the boys. Even if my Hank had told me he wanted me to go out, I wouldn't go. But Hank asked me not to. 'Gloria,' he said, 'don't you go out with anyone.' So, I don't. Not just because he's over there, fighting the war and not because, as I said, there would be any real harm in it, but just because Hank asked me not to—and *Hank's right.*"

Gloria had respect for Hank's wishes because he had succeeded, apparently, in building in her such respect for himself that she accepted unquestion-



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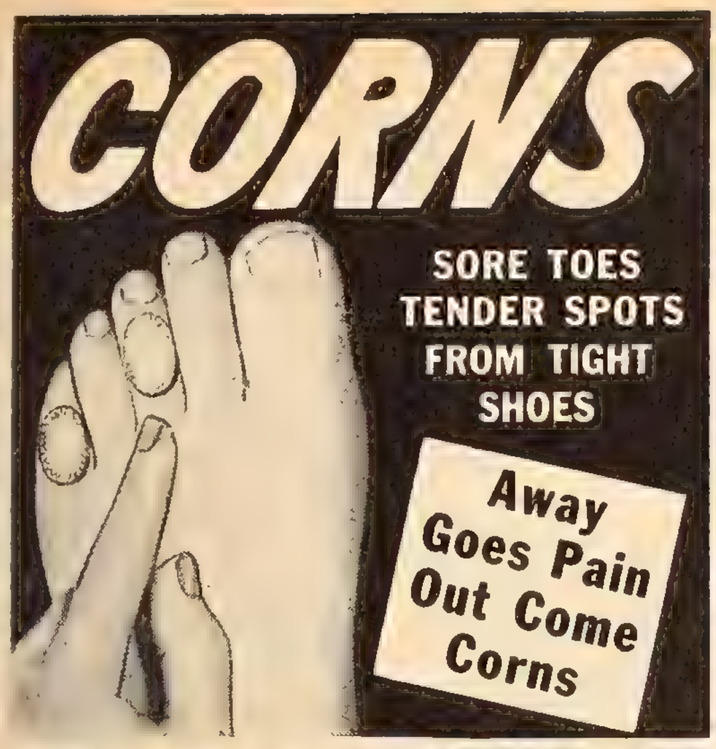
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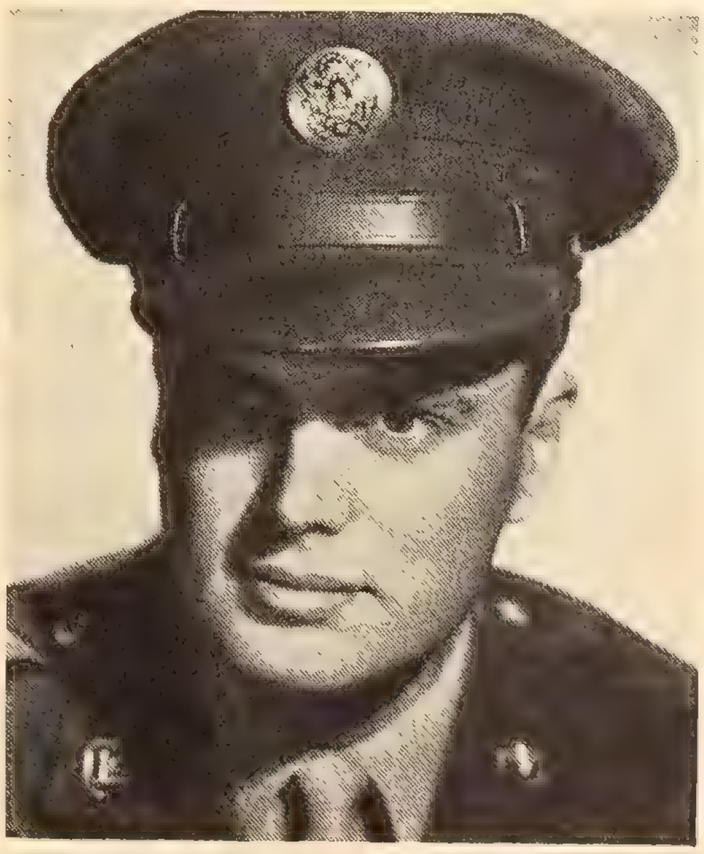
ingly and obeyed implicitly his every wish. I find myself praying, often, that Hank will come back. Hank has something to come back to: A marriage that is sweet and snug and sound because a young wife, who respects him, as well as loves him, will keep it so. For love, without respect, is not enough.

Too many marriages are based on "What is *he* going to do for me?" instead of "What am *I* going to do for him?" or, ideally, "What are *we* going to do for each other, to cheer, comfort, sustain?"

Girls, particularly American girls, I think, spoiled as we are by our men, are liable to tend toward a lack of consideration for the men we love. I've known young wives to pout and sulk because their husbands come home tired and won't take them out when they'd wanted to go dancing or to some party where they could show off a new dress. It's important, if your husband comes home tired, to know that he is tired, can't help it and so, be considerate enough to defer to him and go dancing another night.

Love of home, in addition to love of one another, is a vital factor in an enduring marriage. For without a love of home marriage tends to become, as in the case of Lynn and Lewis, little more than a legalized love affair. Men are, even more than women, I think, home-lovers. Men, especially very nice men, usually go back in memory, most nostalgically, to their mothers' kitchens, the good smell of them, the sense of security they found in them. They go back to their schooldays when, coming home in the late afternoons, Mom was there to greet them.

For women with enough money to have servants, and especially for career women who must have servants since they can not always be at home themselves, to give a man this sense of hominess is difficult. One must be alert to many little attentions to compensate. In my own case, ever since the day when, shortly after we were married, Tom said to me, "Unless you are working, be here when I get home at night, won't you?" and I said, "I will, of course, but *why*, darling?" and he said, "I don't know—I just like to come in and call you and know that you will answer." I have, unless I *was* working, been here.



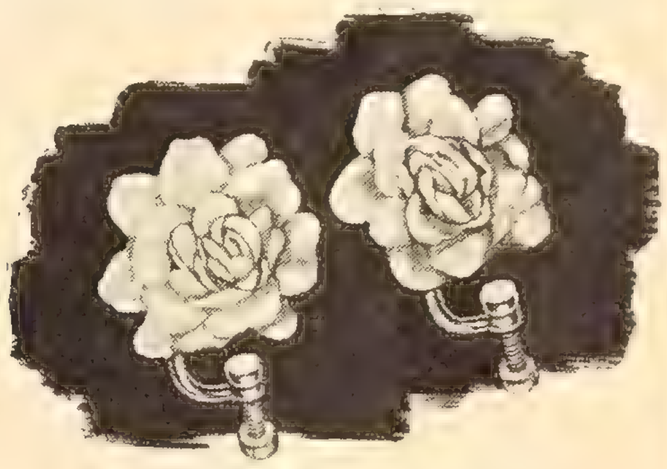
By special request of his faithful fans, here is a good closeup portrait of Cpl. Harry Lewis, one of the soldier-actors in "Winged Victory."



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In any and every marriage there must be fidelity, absolute fidelity, of course. And there must be mutual trust, definitely. Lacking these, the House of Marriage would be without foundation or support; would be flimsy, slippery, and insecure.

Since even the most passionate lovers cannot always be making love, always exchanging kisses in the moonlight, cannot always be dreaming and dancing, there *must be friendship,* which means mutual and varied interests, small and large. Interests in the children, of course. in their welfare and training. Interest in the career of one, or both. In books, in people, in laughter. In experiences which, if not shared, lose their savor. As when I first saw "The Song Of Bernadette" and loved it and could hardly wait for Tom to see it with me.

I often think of Carole Lombard and Clark Gable; the friendship in their marriage; how they worked and played together; how Carole, essentially a city girl, became a country girl, an outdoor girl, learned to share with Clark and to love with Clark ranching. hunting, duck-shooting, camping. The marriage of Clark and Carole may, or may not, have been founded on friendship. But that it grew into a perfect example of Jeremy Taylor's magnificent definition of love: "True love is friendship set on fire," I know.

So what it all adds up to is that love, lacking respect, fidelity, consideration, love of home, mutual trust and friendship, is not enough. Is not, in fact, love at all.

Taking time to be sure is especially important today when so many girls whip up enthusiasm for boys they wouldn't look at twice, or even that once, if their special Joes and Jims, Teds and Toms, were not overseas.

A short while ago my beautiful kid sister, Georgiana, said to me, "Do you realize, Loretta, that I haven't had a date in *three weeks?*"

If she had said, "Do you realize that I haven't had a bite to eat in three weeks?" she couldn't have looked bleaker.

I said, laughing, "Now, *isn't* that too bad!" Then felt ashamed when Georgie answered, a catch in her voice, "But it *is* tragic to me. I'm nineteen. I want the things that belong to nineteen, dates, dancing, romances." Felt ashamed because I realized that, for nineteen, such things are tragic, and said, "I know, Georgie, but do war work, get a job, keep busy, work and wait. Don't take second-best."

Georgie worked for the Blood Bank. She went to New York for several months and did modelling. She had a problem—so have all young girls who are deprived of today and fearful of tomorrow—but she solved it. And will wait, I hope, for the love that will be enough for marriage.

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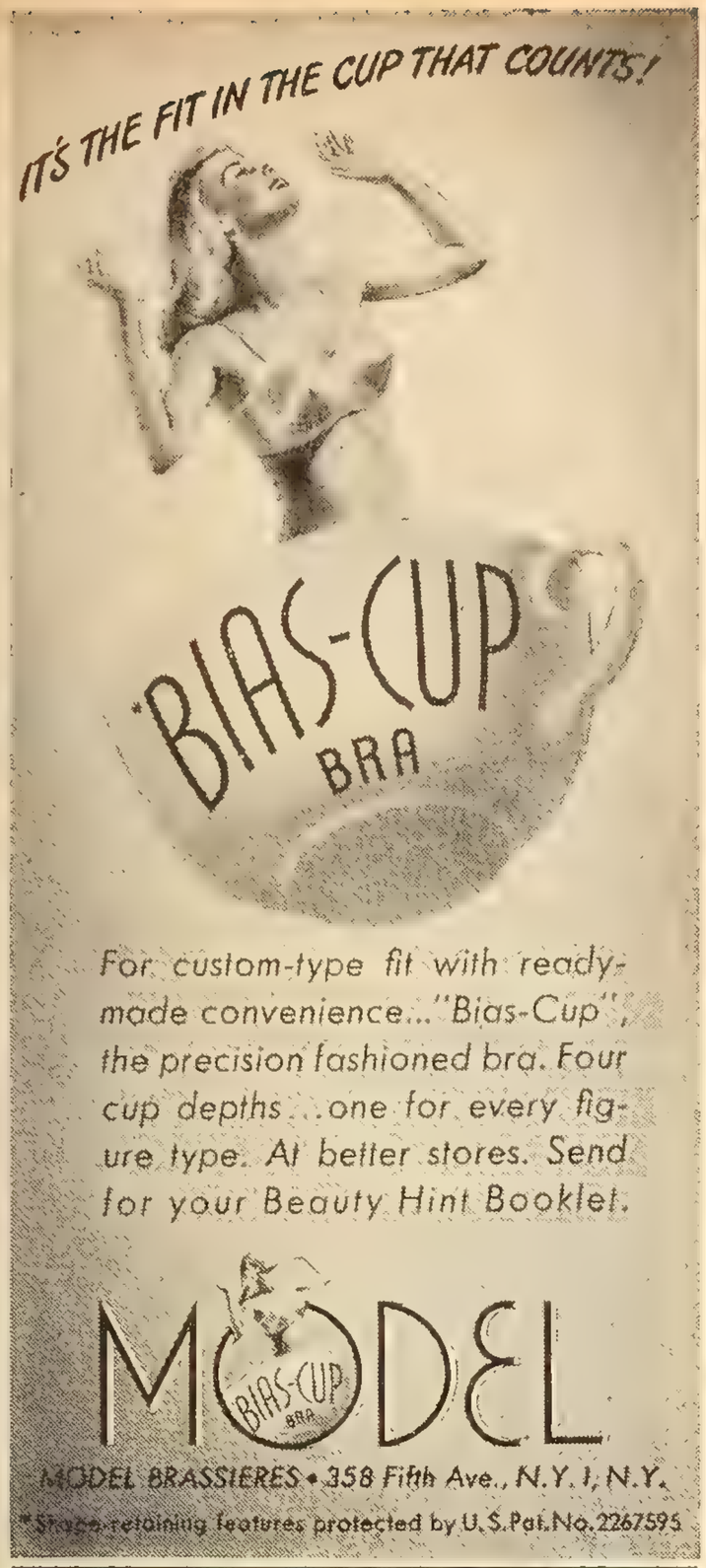
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Hollywood's New Stop, Look and Sigh Man

Continued from page 35

his professional début at the 17th-Century-built Theater Royal in Bath. His performance and personality clicked, and he beat his linguistic critics to the punch by announcing that his strange dialect was Australian.

For two years Scott played every conceivable type of rôle as a full-fledged member of the English Repertory Company. Bath was the scene of their summer successes, and winter saw them moving to London for the season. The hard work and practical experience he had been looking for were crammed into the next twenty-four months, for, while one play was in production, the next was in rehearsal.

Despite this stiff schedule, Zach found time to scribble faithfully to Elaine, although, by this time, they were both engaged to a couple of other people.

Surprising even himself, Zach one day wrote, "I'm coming home to marry you."

Replied Elaine garrulously, "Come ahead."

And he did, sitting back calmly in his deck chair and planning his bland acceptance of the conquering-hero reception he was sure to be given by (1) New York's entire population and (2) Elaine.

His girl, at least, didn't disappoint him.

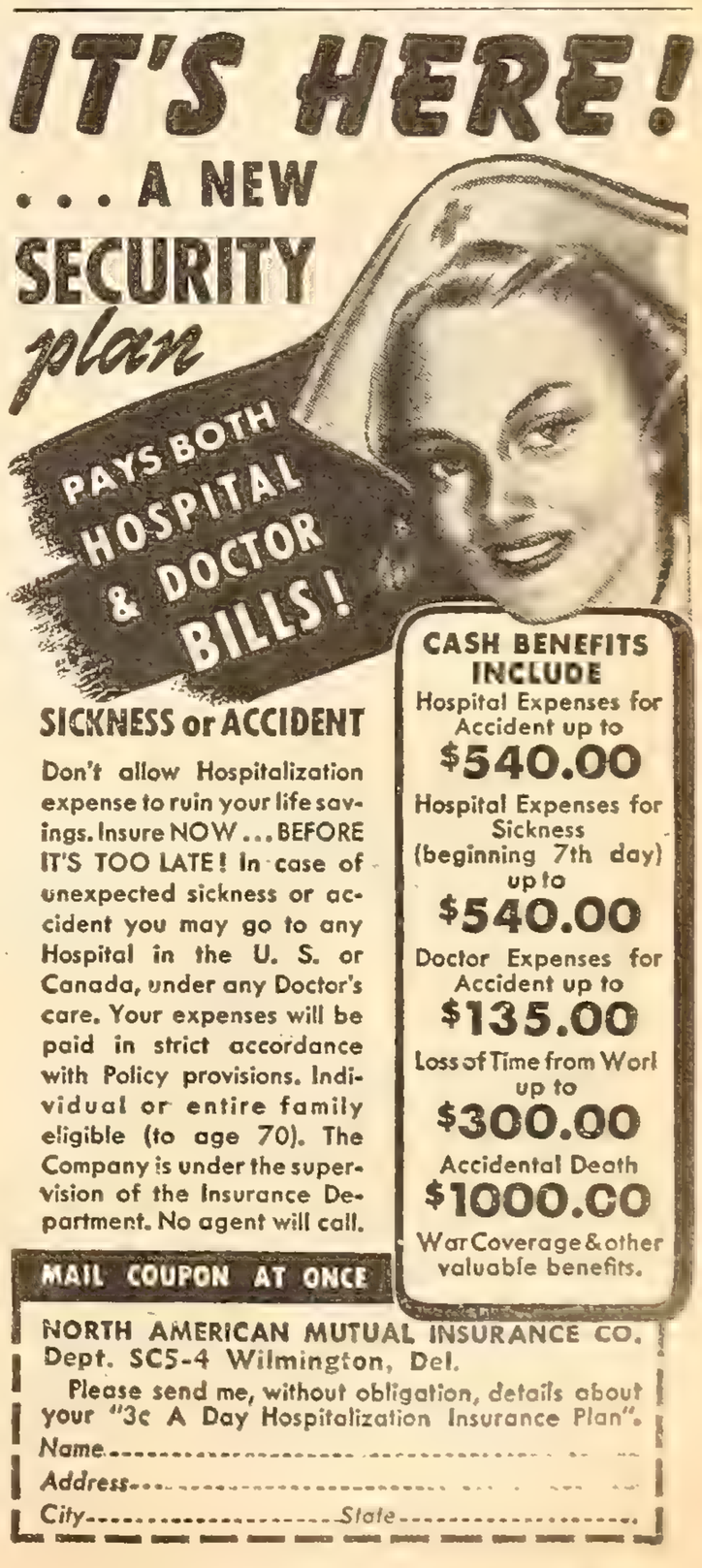
Little daunted by Broadway's cold shoulder, Zach trained home to Austin and, on his 21st birthday, married Elaine. The young Scotts combined a honeymoon with another Broadway trip that turned out to be just as cold-shouldered as the first venture. They returned home and three weeks later Zach emerged from an automobile accident with a smashed jaw.

The best bone surgeon they could find lived in Houston, so off they traipsed again to take up residence in that city until the Scott jaw could heal properly—a long and painful procedure. During this period young Waverly made her appearance, a dead-ringer for her ma. To keep the family in a healthy, well-fed condition, Zach took a job in the Anahuac Oil Fields.

Roustabouting in an oil field didn't call for speech, which was just as well, because with all the jaw wiring he had to tote around, Zach couldn't have squeaked out a "help!" if his life had depended on it. From roustabout to sample runner to lab assistant in the oil refinery went Zach, and just about the time he got really set in the last job his jaw was pronounced healed and he found he could talk.

The three Scotts made tracks for Austin again. Wasting no time, they promptly built a small house and Zach became director of the Austin Little Theater. By the time Waverly had turned two, the old thirst for knowledge was parching the Scotts' collective throat and the three of them returned to school—Waverly to the University Nursery School, Elaine to college to finish her drama major, and Zach to snag his B.A. Not content with his directorial and student activities, Zach also took up





night work teaching drama at nearby St. Mary's Academy. This three-ring circus might have sent a lesser man to the local Bedlam, but Zachary thrived on it.

When, in 1938, the Lunt and Fontanne Company stopped off in Austin while on tour, Lunt and Richard Whorf (also in the troupe) impressed upon Zach that he was being wasted in his home town and should make another stab at Broadway. The actors promptly dispatched a letter to John Haggott and Lawrence Langner, who had the Theater Guild and Westport County Playhouse, recommending both Elaine and Zach.

This time the venture clicked and the Scotts found themselves active members of the Westport group. After a summer of plays in that resort, they moved to New York to do revivals with the Guild. When Zach left to do his first lead on Broadway in Dolly Haas' "Circle Of Chalk," Elaine stayed on to become the Theater Guild's stage manager.

For Zach Broadway was a series of blackouts. He played many rôles in many plays that opened gloriously and closed suddenly for a variety of reasons. Then came the coveted lead in "All Those Endearing Young Charms." Good notices and flattering Hollywood offers made Zach a proud boy. But his greatest pride lay in the fact that Elaine was efficiently stage-managing the smash musical hit, "Oklahoma!"

When the Brothers Warner bid highly for Zach's services, he and Elaine put their heads together and decided that he'd better snap at the offer. And he did.

Once in Hollywood Zach found a house and rented a car and in no time at all Elaine had left the Guild to make the house a home and help Zach build his new career. Waverly, of course, trotted right along to round out the picture. The Scott home is hardly the type of place you'd expect to find a handsome leading man living in. Far from spectac-



RKO presents another swoon-provoker, Marc Cramer, seen here with Ellen Drew in the Boris Karloff thriller, "Isle Of The Dead."





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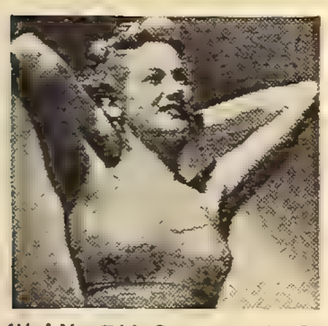
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ular, it is a white clapboard cottage set smack in the middle of a wild tangle of shocking pink geraniums on a hillside just off the Sunset Strip. Furnished with antiques of the provincial school without looking like a decorator's dream-come-true, it's warm, livable, friendly and, above all, comfortable. The Scotts are sticklers for comfort, anyway. There is a perpetual fire snapping in the grate (weather permitting), flowers and green-growing things to brighten corners, and a white French poodle named Jingo to demand a few ear-scratches.

There's a wooden salad bowl on a sort of trestle-like arrangement that's the biggest thing in town. And it's usually filled at dinner time with salads of Zach's own creation. He's a salad seer, a curry connoisseur and a saveloy addict. A saveloy, incidentally, is a hot dog, Cockney version, a hangover from his early days in England.

Waverly fits into the scene perfectly. Not as a child who demands special attention, but as an adult member of the family, a constant companion of her two lucky parents, an active participant when it comes to golf, swimming, riding, and badminton.

The garage protects the station wagon from the ravages of California's unusual elements, but Zach's 1929 Ford "business man's coupe" sits placidly at the curb, rain or shine.

Zachary is a busy guy. Between studio calls he gardens, reads endless books and plays, collects classical records, and looks up more antiques to buy. When he is idle, he goes crazy. Sort of paces around and tries to create odd jobs for himself.

"It's my greatest fault," he confesses in that purring sort of voice. "I just can't sit still for long. I have to be doing something every minute."

At this point Elaine invariably elevates a well-groomed eyebrow and suggests that an even greater fault is her husband's complete inability to say "no."



Maureen O'Hara and Paul Henreid do their romancing in costume—and in Technicolor—in RKO's adventure film, "The Spanish Main."



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He has a neat trick of asking all the guests at a party to "come over to our house for dinner tomorrow night." It usually turns out that the Scotts have a previous engagement, and it is up to Elaine to extricate them from these social snarls with a minimum of fuss and furore.

Like most other young couples the Zachary Scotts have very definite post-war plans. Two of these are housing projects for the family. "Our little house will be sort of the stand-in for our real home. I'll use it mostly while I am working. It's to be small and cottagey, on about an acre of good valley soil near the studio. There'll be fireplaces, a couple of horses, and a whole flock of dogs The real home we'll build at Laguna Beach," Zach tells his friends with that certain 'I-can-just-see-it-now' look in his eye. (Laguna Beach is a nearby art colony still troubled with growing pains, but with a magnificent sweep of sea at its right hand.)

"Everybody thinks we're crazy," Zach goes on, "especially when we talk about the façade. But Elaine and Waverly and I love it. It's going to be a copy of a series of three shop fronts in Trinidad. There's to be a cobblestone courtyard, a swimming pool set in the middle of the U-shaped house. It'll have three separate entrances, and each section will be painted a different color."

After you listen to Zach map out the floor plan and furnish it room by room you want to stop laughing and put in a reservation right now, to avoid the rush.

He's an individualist, all right. But the minute he starts talking in those Texas-honeyed tones, you want to quick-like paint your own two-by-four house in rainbow colors. Or even plaid, if he suggests it. Because that's just the persuasive kind of guy Zachary Scott happens to be.



Gloria Grahame, graduate of Hollywood High School, was assigned ingénue lead in very first film for MGM, "Blonde Fever."



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Ernie Pyle's Story of G. I. Joe

Continued from page 21

they can't get used to a good bed again. I think that's largely romanticism. You get a good bed again, and it's just like it was before. But to tell people what it is like in the mud and filth, without baths, cold, hungry, scared to death—*that* you can't make people know unless they have experienced it. As to how it feels to be wounded, in agonizing pain, to die in all that filth and muck—unsung—that is something they will never know, the people who have not faced this themselves. All of the dying is not sudden, instant, and clean."

Perhaps that's why Ernie's new book, "Brave Men," carries this dedication. " . . . in solemn salute to those thousands of our comrades—great, brave men that they were—for whom there will be no homecoming ever."

Perhaps that's also why Ernie had to get away from battlefields for a few brief weeks of rest, although "rest" is just a figure of speech. Certainly he had no time for relaxation crossing the ocean. The ship had hundreds of wounded men aboard, and he spent most of the time visiting the wards. He didn't get much rest in New York, between answering two busy telephones, posing each afternoon for a head by the famous sculptor, Jo Davidson, seeing an endless parade of old friends, giving interviews to the newspapers. Somehow, he found time to phone a lot of messages to the wives of colleagues and friends, and to send off to Mrs. Tom Treanor the personal papers of that gallant correspondent who lost his life in France. In Albuquerque, the days at home with his wife were all too few. In Washington, there was the matter of official business. Finally, in Hollywood, there was Ernie's picture, "Story Of G.I. Joe." He had just one frivolous evening. He and his sweet wife, Geraldine, were guests at a party which covered several of the night clubs, including the Mocambo. It was the first time Ernie had been in a night club or had danced for twelve years. The phone rang all day long; his schedule of appointments ran from early morning until late at night. Yet it's typical of Ernie Pyle that he stopped in at the Los Angeles Daily News, which features his colnmn, and talked with the boys in the editorial room. He looked up old friends there. In Los Angeles, also, he took time to personally deliver many messages to families of boys on the front lines. How many offers for radio broadcasts, magazine articles, personal appearances, lectures he turned down I don't know. These offers ran into the hundreds. But I do know I was the only representative from a fan magazine to get an interview with him.

I asked him about Hollywood, and he smiled, "Hollywood? It's all right, like everything else in the world, it's *all right!* What I've seen of it, that is. I'm not too well acquainted here, even though on my old job of the roving reporter I used to write about the movies and would come out here for six weeks



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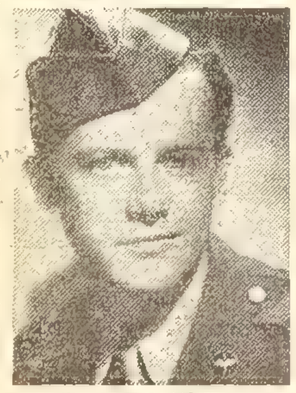
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every year or so with my wife. This is the first time, though, I've ever been mixed up in any way with the actual making of a movie. I wish I could stay around and learn something about it, but I'm leaving the country in about ten days. I'm going back—this time to the Pacific."

Yes, he's going back so he can tell you what your Joe is thinking. He's going back—the most celebrated war correspondent of this war, which is odd when you realize that when he started covering the front lines, he didn't think he would be a very good correspondent. He lacked the dash and color and virility of a Richard Harding Davis, he felt. That romantic adventurer simply was not his style.

Years before this debacle, he was the world's leading roamer, and his homespun philosophy, straight thinking and gift for the right and honest word made him beloved by millions. As a roving reporter, he criss-crossed the continent 35 times. His old routine was eight months in the United States, four months abroad. He wasn't concerned with glitter, only in the great drama in the little lives of little people. He visited monasteries, factories, inns, leper colonies, hospitals. His reportorial eye missed nothing, and he wrote about anything that struck his fancy. He worried about his health, his nervous indigestions, his interviews—poking fun at all his frailties and the fact that he was always getting into some kind of human and innocent trouble—until, as one writer said, he became sort of a Charlie Chaplin in prose.

Then the war came, and at first Ernie Pyle didn't quite get the picture of his destiny. Perhaps he thought he could work as other correspondents did, concerning himself with yards or miles gained, boundaries, and conferences. It didn't work out that way. With his quick sense of humor, his quick sense of justice, he had to tell G.I. Joe's story because there was no one else to tell it.

As John Steinbeck said: "There are really two wars and they haven't much to do with each other. There is the war of maps and logistics, of campaigns, of ballistists, armies, divisions and regiments—and that is General Marshall's war.

"Then there is the war of homesick, weary, funny, violent common men who wash their socks in their helmets, complain about the food, whistle at Arab girls, or any girls for that matter, and lug themselves through as dirty a time as the world has ever seen, and do it with humor and dignity and courage—and that is Ernie Pyle's war."

His own personal war has born fruit, too, and not just in telling the human side of this conflict. The War Department recently adapted a suggestion long ago urged by Pyle that it revive the World War I practice of awarding a sleeve stripe for each six months of overseas service. Congress has passed the so-called "Ernie Pyle Bill" to raise G.I. pay $10 a month for combat service.

Because Ernie is such a modest, shy person, I spoke first with his friend and boss, Lee G. Miller, managing editor of the Scripps-Howard newspapers, who

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kidded himself by saying, "I'm 'vice-president' in charge of Ernie Pyle, but most of the time I'm working for him!"

Through his eyes the true picture of Ernie Pyle came into focus. He told me of Ernie's reaction to seeing himself portrayed by Burgess Meredith on the screen. Burgess made a test film in makeup conceived by Bud Westmore for the rôle of Ernie Pyle in G.I. Joe. The film was sent over to Albuquerque, and it was run off for Ernie there. He told Lee later, "Darndest thing I ever saw! There I sat in the theater, yet there I was on the screen, and I KNEW it wasn't me!"

"Ernie is a modest person," Lee also told me. "This fame that has come to him the last couple of years is hard on a modest person. In Washington and New York, particularly, he can't go down the street without people stopping him with, 'Aren't you Ernie Pyle? I think you're wonderful!' He accepts this humbly, and there is nothing phony about his humbleness. It isn't put-on; it isn't a polished act. When he went back home to Dana, Indiana, where his father still has a farm, an aunt asked him, 'How does it feel to be a celebrity?' To which another relative replied, 'There just ain't a bit of that in him, Aunt Mary.' And there isn't. Ernie likes people, and people like Ernie—all of them. He doesn't know what conceit is, or self-importance. Although he's undergone the same experiences as the soldiers, living with them, on their transports, in their camps, at their mess, on the front lines, he seldom speaks of personal danger. His concern is just for G.I. Joe.

"That's what made him consent to having his book made into a picture. He felt Lester Cowan would get the idea across Ernie had in mind—*the recognition of the infantry.* In 1943, when Ernie was back from overseas on a previous visit, the late Raymond Clapper called up and said, 'A man by the name of Lester Cowan wants to get in touch with you.' Ernie was in Washington, and Cowan came in from New York to talk with him. Ernie felt the picture would have understanding simplicity if Lester made it. You see, Ernie didn't have any big ideas of analyzing the war politically. He wanted to tell one simple fact: men were getting killed, men who wanted to be home.

"Lester Cowan stole the march on other studios who had contacted Ernie but didn't want to make a deal until 'Here Is Your War' came out. Cowan didn't want to wait for the book. The main thing that worried Ernie was that since he had to go back overseas, his idea might be messed up while he was on the fighting fronts. With Cowan, he felt he wouldn't have to worry. So they made a deal."

Ernie Pyle speaks with authority. He has written over 700,000 words about the war. But he leaves spectacle to others. He is G.I. Joe's special chronicler, and—as such—he has become sort of a national conscience, telling us at home of the *individual* beneath the war-stained uniform, the *individual* who makes the Army. Ernie's war is a war of people, of human, living, tired, hungry, bored, excited, nervous, sweaty, bloody, dying



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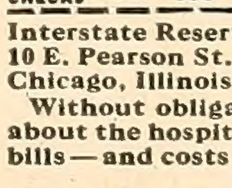
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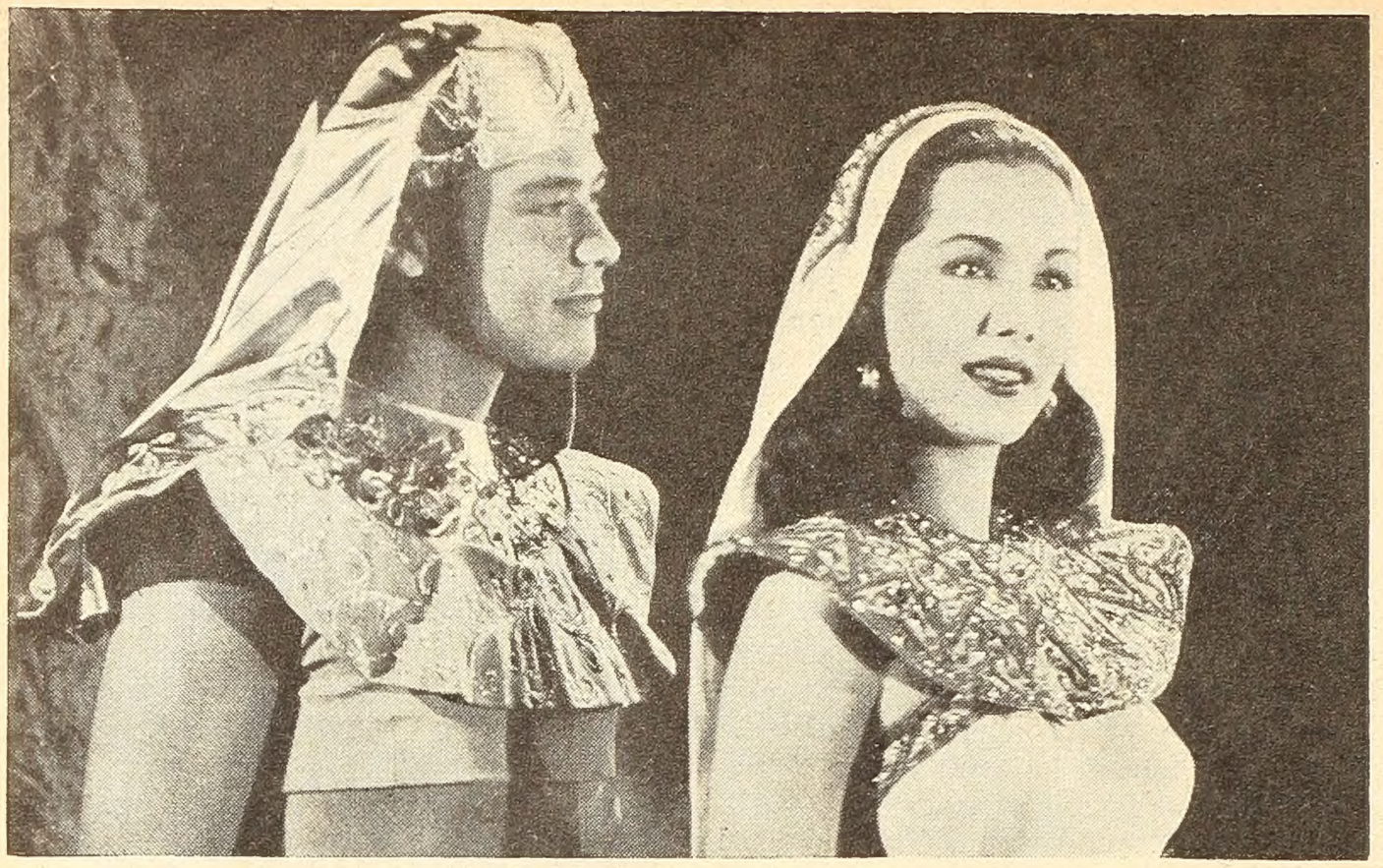
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people. Not a vast picture puzzle of tactics and generals, but a war of countless little G.I.'s.

Because Ernie is not only a philosopher but a fine writer, he weaves us into the war and gives us understanding with words like these: "The marching soldiers seemed like dark ghosts in the night. Hundreds of horses were carrying their artillery, ammunition and supplies. I couldn't help feeling the immensity of the catastrophe that had put men all over the world, millions of us, to moving in machinelike precision through the long nights—men who should have been comfortably asleep in their warm beds at home. War makes strange giant creatures out of us little routine men who inhabit the earth."

Although Ernie is friendly with generals and privates alike, giving credit where credit is due with eulogies on flyers, commanders, lieutenants, time and again his sympathies for the men in the infantry became the banner he carried. For instance, in writing of the cold, he said: "The night wind began to cut more cruelly. We didn't talk much, for it was cold, numbly cold. At the rest stops the soldiers got out and ran up and down the road, or stood in one spot jitterbugging in an effort to warm their feet. The ones I felt sorriest for were the infantrymen, packed like sardines in open trucks with no protection from the bitter cold. It seemed like the infantry always got it in the neck."

And from the war fronts, Ernie pressed home one fact those of us here didn't quite realize: In wartime physical discomfort is a more dominant thing in life than danger itself. As Ernie said, "The danger comes in spurts; discomfort is perpetual. Dirt and cold are almost constant. Outside of food and cigarettes there are none of the little things that make life normal back home. There are no chairs, lights, floors, or tables. There isn't any place to set anything, or any store to buy things. There are no newspapers, milk, beds, sheets, radiators, beer, ice cream or hot water. A man just sort of exists, either standing up working or lying down sleeping. There is no pleasant in-between. The velvet is all gone from living."

One of the most unforgettable passages from Ernie's book, one of the greatest links between us at home and the men on the front, was this: "A salute to the infantry. I loved the infantry because they were the underdogs. They were the mud-rain-frost-and-wind boys. They had no comforts, and they even learned to live without the necessities. I wish you could have seen one of the unforgettable sights I saw. Down the mountain came a long line of men. For four days and nights they had fought hard, eaten little, washed none, and slept hardly at all. Their nights had been violent with attack, fright, butchery, their days sleepless and miserable with the crash of artillery.

"The men were walking. Their walk was slow, for they were dead weary. Every line and sag of their bodies spoke their inhuman exhaustion. On their shoulders and backs they carried heavy steel tripods, machine-gun barrels, leaden boxes of ammunition. Their feet seemed to sink into the ground from overload. They didn't slouch. It was the terrible deliberation of each step that spelled out their appalling tiredness. There was agony in your heart, and you felt almost ashamed to look at them.

"They were just guys from Broadway and Main street, and maybe you wouldn't remember them. But if you could have seen them just once, you would know that no matter how hard people were working back home, they never kept pace with those infantrymen."

With words like these Ernie Pyle interpreted G.I. Joe in terms we at home could understand. He was the liaison between the fighting front and the home front.

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"It's the perpetual dust choking you," explained Ernie in one of his columns, "the hard ground wracking your muscles, the snatched food sitting on your stomach, the heat and flies and dirty feet and the constant roar of engines and the perpetual moving and the never settling down and the go, go, go, night and day and on through the night again. Eventually it all works itself into an emotional tapestry of one dull, dead pattern . . . yesterday is tomorrow and Troina is Randazzo and when will we ever stop, and, God, I'm so tired!"

With words like these he digs deeply into his own observations and experiences and contact with life, until there is nothing you can say about Ernie Pyle, what he thinks and feels and believes about his beloved boys of the infantry, that he has not said himself, and more effectively, more stirringly, more revealingly than anything you could ever write. A scared, compassionate observer to this greatest massacre of all time, Ernie Pyle shows us not only democracy at war but the human spirit transcending loneliness, destruction and death.

And that is the "Story Of G.I. Joe."



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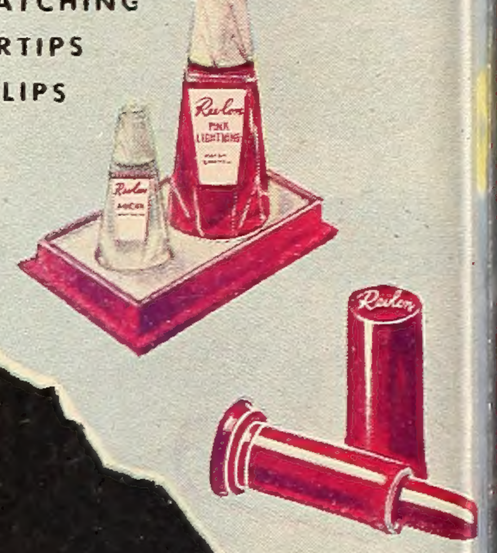
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